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THE ADVICE given in Willard King Bradley's article, "The Importance of Confidence," is not new, but it cannot be too often played over with new variations. If young writers could read the grist of mail that comes to THE AUTHOR & JOURNALIST headquarters day after day, week after week, they would soon realize that lack of what Mr. Bradley terms confidence—and what might equally be termed grit—is the chief stumbling-block in the way of success in authorship. In something like fifteen years of close association with writers, we have known a number who, at the start, seemed utterly unpromising, yet who have gained measurable success through sheer sticktoitiveness. Not infrequently the mail contains a letter asking: "Do you think it is worth while for me to keep on with my writing?" The discouragements and doubts thus far encountered by the aspirant usually are set forth in detail.

In all frankness, there is but one reply. If you find it necessary to ask such a question, no further proof is required to show that you lack the unswerving confidence in yourself which is essential to success. The writer who has this attribute does not allow himself for one moment to entertain doubts.

For our own part we found it difficult to hold to an affirmation such as "*I will succeed.*" Doubtless this is good, but we believe it is more effective to say: "*I will keep on writing, and trying to crash the editorial gates, no matter how discouraging the way may be—no matter if I never sell a story.*"

With this mental attitude—which is not difficult to cultivate—rejections and the realization of our mental limitations assume the form of spurs to further effort rather than discouragement. We take a grim satisfaction in proving to ourselves

that we can keep on trying in spite of all attempts to discourage us.

Is it worth the effort? Possibly not—unless we think it is. From the standpoint of material results, it may be futile. From the standpoint of self-development, and our own satisfaction, any long-continued, obstacle-conquering effort is worth while. The writer who persists has won a victory no matter what the specific outcome of that persistence may be. He has done something that few persons have the stamina to do—has brought into play that something which divides the sturdy souls of the world from the doubters and the vacillaters and the futile “wishers.” Those to whom writing “comes easy” are few—very few. Rest assured, it is just about as hard for the next fellow to write a good story as it is for you. The one who can work hardest and longest will win out. Latent ability is far less important than power of will in this field of endeavor.

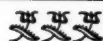
And in a material sense, the writer of determination or confidence in himself has a tremendous advantage. To consider the phase of marketing alone, unquestionably a vast number of stories have been written which would have found appreciative buyers had they been submitted a few more times. Perhaps the very next submission would have brought an acceptance—would have opened up a demand for more. Without boasting, but simply as a statement of fact, the editor of *THE AUTHOR & JOURNALIST* believes that he very nearly holds the record for persistent submission of a manuscript in which he had confidence. The early records of its travels are lost, but the manuscript—an allegorical short-story which naturally could not be expected to sell very readily—was sent out with persistent regularity over a period of ten years. Conservatively estimated, its rejections amounted to an average of at least ten a year. The story sold on practically its one-hundredth trip, for 2 cents a word, which at that time was relatively higher in the scale of rates than it is considered now. It would be interesting to learn whether any reader can cite a longer record of persistent submissions of a single manuscript than this—with or without success at the last.

NOT ONLY HAS Willard King Bradley written many successful stories and photoplays (among the latter, “Empty Arms,” “Idle Hands,” and “The Sidewalks of New York”), but he has written a book on the subject. “Inside Secrets of Photoplay Writing,” just from the presses of the Funk & Wagnalls Company, New York, is not only entertaining but practical. Mr. Bradley broke into motion-picture writing in the early days when producers actually were seeking stories from free-lance writers. He grew up with the industry and is therefore able to speak of being awarded assignments to write original photoplays for the directors. The chapters on “The Source of Inspiration,” “Think in Pictures,” “Your Title,” “The Continuity,” and other phases of technique, are de-

cidedly helpful. The complete synopsis of “The Beloved Imp,” as purchased by the Universal Pictures Corporation, and the detailed continuity of “The Sidewalks of New York,” as produced by Cinemaplays, Inc., are interesting and helpful models. Mr. Bradley considers that there is still a possibility of breaking into the field with original scenarios, if the aspirant possesses unlimited persistence combined with ability.

EDWARD J. O'BRIEN again gives us a list of stories to think about in his 1925 compilation, “The Best Short Stories of 1925.” (Small, Maynard & Co., \$2.65). The list, of course, is not necessarily made up of the best short stories published in America during the year—it is made up of the stories which Mr. O'Brien considers best. One man's opinion may be no better than another's, but there is this to be said for Mr. O'Brien: He has specialized in this form of criticism and selection over a period of many years, and he brings to the work a sense of literary values which is considered by many to be well above the average. For us, his selections inevitably bear out the promise of his introduction, in which he explains: “What has interested me, to the exclusion of other things, is the fresh, living current which flows through the best American work, and the psychological and imaginative reality which American writers have conferred upon it I have sought to select from the stories published in American magazines those which have rendered life imaginatively in organic substance and form.” The best twenty stories selected by Mr. O'Brien are from the pens of Sandra Alexander, Sherwood Anderson, Nathan Asch, Barry Benefield, Konrad Bercovici, Bella Cohen, Charles Caldwell Dobie, Rudolph Fisher, Katherine Fullerton Gerould, Walter Gilkison, Manuel Komroff, Ring Lardner, Robert Robinson, Evelyn Scott, May Stanley, Wilbur Daniel Steele, Milton Waldman, Glenway Wescott, Barrett Willoughby, Elinor Wylie. The book contains a useful compilation of stories that have appeared in magazines and books, with the familiar single-star, double-star, and triple-star ratings.

THE VALUE OF *AUTHOR & JOURNALIST* articles, to our way of thinking, lies in the fact that they are written by practical men and women. The discussions of various subtle phases of article-writing, by Arthur Hawthorne Carhart, which have appeared from time to time in *THE AUTHOR & JOURNALIST*, have brought many letters of appreciation. Mr. Carhart is passing on to other writers, in his “Cadence” in this issue and its forerunners, the technical devices that have helped him to turn out material acceptable to leading publications. He has been represented recently by articles in *The Saturday Evening Post*, and for the current month he is represented by a feature novelette, “Through the Red Dusk,” in the March *Blue Book*, an article in *Everybody's Magazine*, and two articles in *The Farmer's Wife*.



Construction

By WARREN HASTINGS MILLER



WARREN H. MILLER

KEEP PLUGGING. After sixteen years of writing, that is what it comes to, for this scribe. I do not mean just bull-headed banging along with the typewriter, but plugging of the kind which includes a generous stint of creative work done each day, plus study of our intricate old art of letters—which has more facets to it than any diamond that

was ever cut! There is an appalling lot to study, in spite of those who would advise us that the only way to write is to put yourself into the story and write it. All very well; but how about planning the story, once the germinal idea comes into mind? It is after *that* is done, and on rather severe technical groundwork, too, that one blows into the story and tells it just as the hero would see it all.

I do not know why I should dare sit down to the typewriter and air any ideas at all on short-story writing. I speak with no authority whatever. Author of sixteen books that no one ever heard of; writer of short stories that seldom "make" a high-brow magazine; yet it is perhaps a recollection of my own lonely years, when no one had a word for me as to the why of rejections and my only advice was that of Kipling—to write, write, write!—that furnishes the urge for this particular screed. Perhaps some other lonely scribbler may get

something from this; in any event, here goes:

My own stumbling-block has always been, and is, construction. It is simply amazing the way stories get written upside-down, told backward, brought out-standing on one ear, with the cat out of the bag before the story is well begun—and all the rest of the structural faults. Very discouraging, to have a good story idea turned down for lack of proper presentation—for that is what poor construction amounts to! I love nothing better than for a good story-germ to get itself born in my head, the way story-germs do. Out of an idle maze of thoughts comes some reflection upon the follies and vanities of this frivolous world—and, lo! whizzing like a dart, it develops into a situation! Aha! New story in sight! We play with the idea awhile. A day or so later the setting of our characters comes into mind. Perhaps a dozen others have been passed upon, and all rejected as not quite *the* setting which would give the idea its most powerful appeal. The setting, then, we have. Around the central character gather the rest of the cast, like filings attracted to a magnet. They move into the setting, clothed, recognizable human beings, having well-defined attributes so that you can see them mentally. The situation is already there, ready to be sprung. Now, how shall we tell the story?—in a word, how about construction?

THE simplest conception of a short-story is a yarn with the situation at one end and the climax or outcome at the other. Nothing more, fundamentally. But there is a good deal more that the poor author must take care of before he has a real story. These people exist in your mind, but they do not exist in your prospective reader's. Their physical aspect, their characters, the

physical setting of the story, the drama involved, all must be worked out clearly and provided for so that the reader gets it all without unduly clogging the march of the story.

It seems to me that this is a great deal for the commencing author to handle, yet at the same time keep his story moving from the word go. Personally, I learned much about how the thing was done by assiduous study. Books.

From Bro. Hoffman I got the message to tell the thing naturally, as if living it in the person of the hero, which the author always *is* for the time being. Surely he cannot be anybody else! From Bro. Bedford-Jones, the necessity to put the big emphasis on the climactic incident of the yarn. From Bro. Uzzell, how to work up the drama to the most poignant aspect that the situation is capable of. From Bro. Chunn, the scheme of outlining the story in advance, so that none of the constructional features that a story *must* have would be lacking and that all would be in their right places. From Bros. Hawkins and Baker, ideas on where and how dialogue is most effective and when out of place. From Bro. Kipling, how to keep a story fluffy and avoid moanfulness, for his secret is simply a brisk, subtly-humorous way of telling the thing, no matter how serious the subject. Did you ever read a Kipling story that did not have its flashes of dry humor, even in a tragedy? No straight gloom, if you please—the Anglo-Saxon reader will not stand for it! From Bros. Conrad and McFee, the idea of ruminating upon the philosophy of your story, so as to come to the writing of it loaded with pungent comments to slip in deftly here and there as the tale requires it. (Not that I ever really *do* it!) Keen and ironic fellows, both of them, but they always tell more than the bare story.

No one else *told* me any of these things, and *certainly* this scribe is far too stupid to ferret them out all by himself. But these are the little matters which must be considered before a line is put to paper. Many of them are a business of just thinking the thing over, some of it subconscious thinking, which results in new ideas the morning after. How much thought do you give to the drama of your story before you accept a plot as ready to write? Is the opposition of wills strong enough? Or can there be, by certain changes, a more poignant and intense

opposition developed from the original situation? Think it over, brother! There may be more in that idea than you ever suspected. Again: how much of life impinges on this story-idea? What foibles and illusions and hypocrisies of our mental make-up does it rub on the raw? Or, are you going to let it go without "slamming" any of these things that pester mankind? These characters of yours are all living embodiments of that curious mixture of lovely and unlovely traits which we call by the vague name of character. Have you thought each story character out, so that you know just who his grandfather was? People are intensely interesting. To the reflective man each character is a gold mine, and never so interesting as when he is taking a hand in this situation to which you have introduced him. Think over the real people you know and you will discover that each has some dominant trait, which comes instantly to mind as soon as you set out to "tag" him. This man is sardonic, always "knocking" somebody. The next neighbor is a keen business man and a shark at bridge; jovial, but look out for No. 1 when you deal with him! Sharp! The next fellow is plain stupid, or seems so, in spite of his evident ability in his own line. Makes lots of money. You find, on analyzing him, that he is supremely selfish. Take him on a camping trip and you will learn so with a vengeance! Here is a fine fellow, his generosity the first thing that comes to mind when you recall his personality. The next is judicial, always talking as if arguing before the Supreme Court—even when he tells you ponderously that, in his judgment, the weather is likely to be fair today. They all have a host of minor characteristics, but save for the hero, you would have no time to do more than tag each with his main trait, just as you do one of your acquaintances. But, if your characters are real people, they will surely have such tags and the reader not be allowed to forget them. Hoffman advises the tag nearly every time the man does his line on your stage. I am not so sure about that. Enough is enough.

REFLECTIONS on philosophy: If you are an author you have a very definite philosophy of life of your own. It is what makes your work new and interesting to the reader. The way you see things. This same situation would hit another man very differently. By the time you have mulled

the idea over from your own point of view you will be full of *your* thoughts on the reactions of it to all else in life—for it will touch life in a hundred different points, if it is a good idea. As the reader abhors preachments, your sole recourse to get these thoughts to him is the epigram. These be queer deer. Some of them pop into mind effortless, as the result of your ruminations; others require to be boiled down from such formless and wordy expressions of the basic thought as drive the wretched author insane. With luck, and much sweat, the epigrams will be on hand in their proper places as the story goes down on paper.

DRAMA: "The opposition of wills involving character." I love to hear my friends tell me to "have" such-and-such a character do this and that. Bless you, what control have *I* over what he is going to do? The man will do as he darn pleases. All you can do is to put his opposition over against him and let him fight it as strongly as he can. It is the strength of this opposition which makes strong drama. It is really up to the situation. It may not be much of a situation, as you first conceived it, but, knowing your man, you ought to be able to "pile it on" for him. Make it as strong as you can, and then turn him loose—and the drama will take care of itself.

I confess to a good deal of gratitude to Bro. Chunn for his little work on plotting the short-story. What the man really has done is to analyze the short-story and reduce it to its component parts—from the initial inciting motive, through the first incident of plot development, to the crisis, and thence to the climax and dénouement. Every short-story *has* these parts, and in the order enumerated. Most stories that are told upside-down or standing on their middles, or bulging out with excrescences, had no such chart laid out in the author's mind or he couldn't have written them that way. I found it saved a deal of vague planning just to sit down and write out on a sheet of paper these elements that the story *must* have, and then, opposite each line, fill in briefly what happens. It saved digressions, vague plot movement; got the introduction at the beginning instead of three pages further on; led up to the crisis without a wabble; broke from there into the climax, and you had a straight and natural story. Mechanical? No; just a guide. We authors

are apt to be so *very* willy-witted! When I first wrote "S. C. 1030" the fiction editor returned it with the comment that I had there *three* short stories, and one would do. So I picked out the one and sold it to her. With Chunn's chart this exuberance would have been pruned down before the first word had been written. I had a fatal notion, those days, that a story ought to advance in three incident-waves, the third overpowering the other two in a kind of climax. I wonder how many young scribes today are afflicted with just such a solecistic notion? No telling what the unguided beginner will think out, all by himself! The result generally was three stories braided into one and the incidents having but a remote bearing upon the main plot, which, heaven knows, was vague enough.

CHARACTERS, motive, philosophy, drama, and chart. We are ready to shove off at the typewriter. Here I fix steadfastly to Hoffman's dictum: tell the thing as you, the hero, see, think, hear, and feel it. You *see* that setting, these people; you act as you naturally would, as the situation develops; you drive it through to the climax, studying your opponents, your problem, as you would real people. They are real enough, in your own mind. I would like to shake hands with Alderson, Big John, Nanya—dozens of my own dream-people! Good scouts; fine girls! Friends, out of the unknown. None of them ever lived on this earth. I can only hope they were as real to my poor readers, who, unhappy wights, had only what I said they said and did to go upon!

STYLE? Read Bro. Curwood. Clear, limpid, Anglo-Saxon English. You look in vain for a Latin derivative. He will write a phrase rather than use one, while we, in our thoughtlessness—and dreaming that *of course* the reader is educated enough to "get" us—use Latin without a struggle. Curwood's result is a singular sweetness and force and homeliness which you do not find in the polished periods of the *Atlantic Monthly*. But, as most of us are writing for the great bulk of our countrymen, it will be well to take note of Bro. Curwood's style.

All very well, says the discouraged beginner, but what about the poor devil who has no fascinating situation handed him out of a clear sky? *Ya Allah*, there's the rub! An

author who stumbles on ten good situations in a year's writing is fortunate. They are jewels, to be prized. But ten stories will not feed a family, so we are driven to use our wits and *create* situations. Most stories start with that necessity. The germ may be a trait of character, a physical fact of curious interest, an odd occurrence, even an aspect of Nature. Out of this vague stuff the author has to develop not only a situation but a whole story. Hopeless! says the beginner. Not at all. Just think, while we conjure the rabbit out of the hat. Frinkstance: Bill is a sardonic cuss, to take the very first trait of character I named above. Bill doesn't know how bad his tongue is, but everybody else does. Always knocking everything, people, the government, famous persons about whom he knows literally nothing (it being enough for Bill that they *are* famous—or fakers, if we are to believe Bill).

An amusing trait, says the beginner, but what of it? Well, for the good of his neighbors, Bill ought to be cured, hadn't he? Right-o, but that's too general. Drama dif-fused. Suppose Bill is knocking *you*? You can't shut him up, without making yourself ridiculous, nor can you ignore it, for Bill is hurting you, except among people who know you both. Drama, but not strong enough yet. Suppose Bill's little weakness is hurting you badly with an acquaintance whose patronage is your bread and butter? You can't go and defend yourself against Bill's little innuendoes to this person, for, not knowing you well, he'd think *you* were the knocker. How to shut Bill up? Or rather how to *show* him up? Drama here. Could make it stronger by having your life instead of your bread and butter depend on showing Bill up.

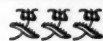
Here is a situation, developed out of Bill's unfortunate trait of character. It is a better situation to work to than the more melodramatic one of Bill's having besides his tongue a personal and violent hatred of you, because it is more human and more true to life as we live it in civilized parts today.

Now, you and your temperament can do what you like with that situation. Unless very cleverly treated it becomes sordid in a domestic setting; so this scribe, who is anything but clever, moved the situation out to East Borneo and Bill became a Dutch oil engineer with an acid tongue. How the hero showed him up you will have to read the story to find out. East of India is an old stamping ground for me, and all the materials were there for the rest of the plot.

In the same way a situation can be created out of any of the other vague plot germs. Most of our good little books by writers for writers are full of suggestions on this phase of the story writer's art. Study and learn; then put in your own brains on it.

AND, keep plugging. Rejections are the usual daily fare of most authors. It takes time as well as a good story to sell it by the fit-and-try method—to find your editor. The real seat of progress is that daily stint that you whack out on the typewriter. Never neglect that, even if five rejections, a string of stuff needing mailing, and a foot of correspondence claim your time. Put them blandly into some corner and hit the old machine. I would like to break gloriously into bad Latin here. It is thirty-odd years since I read Horace, but was it he who said *Nulla die sine lineas*—or something like that? What in the devil is the ablative of *linea*, anyway!





The Importance of Confidence

By WILLARD KING BRADLEY



WILLARD KING BRADLEY

CONFIDENCE is next in importance to ability itself; for without confidence in one's own ability practically is worthless.

Trite as it may sound, one of the greatest lines ever written is to be found in the primer of the little red schoolhouse: "If at first you don't

succeed, try, try again!"

Of course! Don't be a quitter and display the white feather, the Briton's equivalent of our own yellow streak! Go in and win! The rewards are more than worth while. (You'd certainly think so if you could see the luxurious cars in which Anne Nichols, Avery Hopwood and several other successful authors ride!)

Where would Zane Grey, Fannie Hurst, Joseph Hergesheimer, Rudyard Kipling, Octavus Roy Cohen, Willard Mack and J. C. Nugent (to mention but a few) be today if they did not realize the importance of confidence, the importance of having faith in their own ability, even in the face of adversity?

Zane Grey wrote for seven years before he sold anything—and his first book he published at his own expense!

Fannie Hurst knew the meaning of the word "grit." If she hadn't, she would never have reached the comfortable position she today holds in the literary world. Only the other day I had a talk with her agent, Elisabeth Marbury. Miss Marbury, who "handles" the most profitable authors ex-

tant, told me that she can get \$1,800 for every short-story Fannie Hurst writes. Yes, *now* she can; but ten years ago? Ah, that, as Mr. Kipling has remarked, is *another* story.

Miss Hurst had ability then—probably as much ability as she possesses today. But she also had confidence—worlds of it. Enough, anyway to send thirty-eight stories in succession to *The Saturday Evening Post* without the ghost of a sale!

Joseph Hergesheimer, thought by many native critics to be 'our finest weaver of words, wrote for *eleven* years before achieving anything approaching an acceptance! Eleven years! And some collegians, thinking writing is as easy as it looks, quit in less than eleven weeks. . . .

Rudyard Kipling, when quite young, wrote his now famous soldier stories. When he came to America from India he brought them with him. He submitted them to one of our leading publishing houses. They were quite definitely turned down! . . . Today Kipling actually *refuses* fifty cents a word for his stuff. What a majestic feeling a once-struggling author must experience to be able to refuse fifty cents a word!

Octavus Roy Cohen has, in a few short years, risen from the fraction-of-a-cent-a-word class to a *Saturday Evening Post* top-notch. Confidence in his own ability did it. Cohen sent out many of his stories from eighteen to twenty-five times before having them accepted.

Willard Mack peddled a trunkful of meritorious plays for many years before he finally convinced A. H. Woods that, in "Kick In," he had a winner. With the success of "Kick In," Mack's stock as a playwright went skyrocketing—so much so it begins to appear that, if he remains one of us for another decade or so, he will equal, if not

surpass, the record of that Spanish gentleman who is said to have written as many plays as there are letters in the Chinese alphabet!

J. C. Nugent is another author who knows the importance of confidence. While playing in a vaudeville sketch on the Orpheum Circuit several years ago, he wrote the play called "Kempy." When he reached New York, he had three sets of scripts made. These, he declares, became "worn out" through being submitted to so many managers. Finally, Augustin Duncan heard the play read in the presence of Richard Hernon. Mr. Duncan accepted it, but was unable for several reasons to produce it. Later that summer it was tried out by a producing firm at Harrisburg, Pa. Mr. Nugent's confidence in his ability was sorely tried when the play was again turned back to him; but he continued to submit it. At length his faith was rewarded. "Kempy," a big box-

office success, paved the way for more plays from Mr. Nugent's typewriter.

Have confidence in your material. Study the market "tips" and submit your stuff to every editor you think would be interested in your manuscript. If you lack the grit of Zane Grey, Joseph Hergesheimer or Fannie Hurst, you don't belong in the writing game. Compared with writing, pugilism is child's play. But no pugilist, unless he's as yellow as a Messina lemon, quits the ring after hearing the count of "ten." There are *other* fights to be fought!

I'd advise each and every author (save those whose stuff is contracted for several years in advance) to send his manuscripts out again and again and again. Then, when you've exhausted the list of possible buyers, start all over. I have sold at least a dozen stories to editors who had previously rejected them—and, in most cases, without making a single alteration!

Yes, confidence *is* important!



Cadence

BY ARTHUR HAWTHORNE CARHART



ARTHUR H. CARHART

forward when depending on their own God-given locomotive powers embodied in two legs.

Words resemble men as they march across the printed page. They leap or they march along with something resembling the swinging step of a column of soldiers, and again

MEN LEAP. Or they run hurriedly. Or if not in great haste they walk. The manner of those languid souls who loiter along the way, strolling easily from point to point, in no way resembles the quick, diving plunge of the man in a great rush.

Thus do men get

they saunter, unhurried, through linguistic byways, to reach their destination.

I do not need to draw from distant examples to prove this "tempo" of written words. Look back at the first paragraph. The sentences grade from one which is the embodiment, as much as writing may be, of motion. The last description of a man walking almost gives you a lazy sensation as you read it.

Both in article writing and in fiction this question of writing cadence is one which must be considered. Perhaps there is another word for this thing I term cadence. But I take that term from a visualization of the marching column of soldiers with their flashing limbs, tuned to a rhythm of one hundred twenty beats per minute.

Let us consider two different descriptions of the same unit of landscape. One is in a quick, snappy cadence that drives forward, promising action, action, action through the whole story. The other is the unruffled ca-

dence of the stroller, with its implied pledge that the story or article will not be blood-rousing but rather easygoing and restful. These two are manufactured for the occasion.

Leaping, twisting, Zapata creek plunged from the sides of California Hill. The swish of the waters strove for supremacy over the wind song. The stream slithered from rock to pool; then dived over a tiny fall. Again it would run placidly for many yards, only to hurry forward again. But always it dived toward the valley. It was like a wild thing hunting its lair. There was no peace in it; no peace even where it flattened for a few yards to catch its breath before the next mad onrush.

Now is it possible so to mark the cadence of that same description, retaining the essential facts, as to give a feeling of peace? Certainly the above gives the idea of hurry and rush. It "sets" the cadence, the tempo, the speed of the action.

Lazy sunlight glinted on the purling waters of Zapata Creek as it sought the levels of the peaceful valley below. Born of snow waters, harried by rocks, overhung by the sweeping boughs of Engelman spruce in which sighing mountain winds sang of desert and canon, Zapata Creek, unstopped by obstructions, undeterred by the level stretches where its surface smoothed for an instant before again flowing over rocky beds below, sought the depths of the shady canon and from there wormed its way to the sun-sleepy flats beyond.

WELL, maybe that will suffice among friends. It seems to me as I read the first that the next thing that is to happen is a pistol shot, while the second description of locale is but the prelude for the entrance of a happy, day-dreaming character or characters.

The speed of your cadence lies in two elements principally. First, the length of the sentences is the greatest determining factor. Brief, choppy sentences, filled with snappy, short words that fairly crackle on the page, will give you a cadence that resembles a man running and leaping. A well-ordered array of sentences, say five or six words long, will give the effect of marching soldiers. Long sentences, with lazy words and lazier phrases, will give the effect of unhurried, unruffled things to follow.

Words are the second means for establishing the cadence. Short, jabbing, anglo-saxon words will do the trick when you want an "action" cadence. Words of several

syllables slow up the cadence even though sentences are short. "Hate" is a good example of the action word in cadence while "abominate" is typical of the slower cadences.

Of course the word-element in cadence measure determination also embodies much of the tone color of which I have written previously. They are inseparable. Establish the tone color, the theme, and the cadence of your article or story and you have the initial impression of what is to follow pretty well fixed in your reader's mind. You cannot start with a plunging, fighting, jabbing cadence and very well drop to a cadence of much less rapidity. However, you can start with the impression of slower cadence and build up the cadence along with the tone color toward the climax. Or it is possible by establishing a dreamy, slow cadence to throw in as abrupt contrast the jolting, pitching action cadence.

It has been my experience that the general cadence, the tone color and theme development, should be indicated early in whatever you write. In article writing it is rather desirable that no great variation be made. In fiction, variation of cadence may be made for contrast. The article is a matter-of-fact thing like a military machine, while the fiction piece may be as lilting and erratic as the "Valse Caprice."

Cadence there is in every bit of writing, whether constant in its speed of movement or changing with theme development, tone color and situation. It is one of the elements of writing and one must give it consideration when weaving that fabric of words which, as a tapestry, should place before the reader the illusion packed into the words and sentences.

WATCH your cadence. You may be out of step with the theme. You may be out of step with the tone color. You may be like the son of the doting parent referred to in song and story when the column was "All out of step but Jim." Cadence is a part of the life power in your writing. You cannot have it askew in the story or article structure and have a good bit of writing.

Now in poetry—

What is the use of going farther! There is cadence incarnate. And this element is just as potent in prose if it is cultivated; more subtle, perhaps, but just as potent, I swear.



The Precipice of Suspense

BY WILLARD E. HAWKINS

(This series began in the October, 1925, issue.)

IT has been frequently pointed out that plot is based upon the twin essentials of problem and solution. Why do we require a problem? In order to create doubt, uncertainty, suspense. The technique of fiction thus resolves itself very largely into the creation of suspense. Without a problem, there is no suspense; without suspense, there is no interest—no "punch."

Suspense is the element that tightens the grip of a plot. It prevents us from accepting what happens in an impersonal, matter-of-fact way.

A good way of attaining plot suspense is to keep constantly in mind the analogy of a blindfolded man picking his way along the edge of a precipice. With every step that brings him nearer to the brink, the suspense, from a spectator's point of view, becomes more keen. So, likewise, when a reader is made to feel that a character is heading toward destruction, the grip of the situation increases. When he approaches within a few inches of the brink, something unusual is required to distract our fascinated attention. A misstep, a stumble! we forget to breathe. The character rights himself with an effort, and we are relieved. But only for a moment. Another step, and again he stumbles. Frantically he struggles to regain his footing; it is useless, and with a final scramble, he plunges over the ledge.

This point of intensity in the story marks the climax. Usually the solution of the problem demands that the character shall be saved from destruction. There must be a snowdrift at the bottom to break his fall, or a projecting root which he seizes as he goes over, thus relieving the suspense at its maximum.

The principle of this analogy may be applied to every form of fiction. In the pure adventure tale, the precipice may be any

dangerous situation. In an industrial story, it may stand for business ruin. The steps toward the brink are those successive bolts of misfortune which make a financial crash the more inevitable. The final failure corresponds to the plunge over the cliff—and the providential snowbank is replaced by some business turn that converts ruin into triumph.

In the modern problem story, the heroine may totter on the brink of deserting her husband for another man. He is her precipice; if she yields to the fascination and makes the contemplated misstep, ruin will be spelled for her. And when she leaps—but, of course, there will be a saving incident to surprise and relieve the reader.

Many a well-conceived but ineffective story merely needs intensification of the suspense. Probably the author introduced the saving complication too soon—the reader had not yet become sufficiently worried over the impending fate of the character. A rescue while the hero is still some distance from the brink will never be as effective as one that comes while he is actually toppling over.

Again, the story may fail because the reader was not made to feel that the character was approaching disaster. It will not do to write a story about a pleasure jaunt, then tack on a stumble over the edge of a precipice in the last few paragraphs, and call it a story because there is an unexpected climax. Keep the impending danger before the reader from the opening to the concluding paragraphs if you would hold that reader's attention.

It may be that the story fails because the saving feature is too obvious. Knowing that there is a snowbank at the base, we can not be aroused to great apprehension as the plunge is made.

And finally, perhaps the story fails be-

cause the characters have not been made personally interesting. The hero is so lacking in vividness that we do not care whether he falls over the brink or not.

THIS brings us to the strongest of all methods of attaining suspense, the "character" method, in which the personal element is employed as an intensifier. The author makes it a point to win the reader's sympathy for the character involved—knowing that in such sympathy he obtains a tremendous leverage on the emotions.

Tell a mother that her baby has fallen down a well; the result will be a vivid flash of emotion. Imagine the result of telling her: "Ten thousand soldiers have been lost in battles raging in China." The latter tragedy impresses the reason as more momentous than the death of an individual; but reason has nothing to do with the emotional grip of a story. We feel more concerned over the fate of one who is personally dear to us than over the fate of ten thousand strange soldiers.

Suspense, then, depends very strongly on character drawing. The greater the liking that has been aroused for the characters, the stronger our emotional reaction to whatever may happen to them. As an author, don't assume that the reader is going to care that John kissed Joan beneath the grape arbor. Kisses are commonplace—unless we care! So the first thing necessary is to make us like Joan and John. When we have become interested in them through their speech and actions, the kissing episode will have a personal meaning to us. Or reverse the situation and make John a rascal. Because we care for Joan, the scene will arouse our emotions; it will matter vitally to us whether she is kissed, and who performs the deed.

If the heroine has been made sufficiently interesting to the reader, a passage descriptive of her hesitation over the gown she shall

wear to dinner may be intensely absorbing.

In making the character appeal vivid, the necessity for limiting the cast of a story should be clearly borne in mind. The interest of a situation loses its edge as it is scattered. If you wish to make the reader feel the full horrors of war, instead of describing the annihilation of a regiment, bring home to us the frightfulness by telling of a kitten caught in the vortex of battle, or of a child, a crippled veteran, a soldier's wife—some individual victim with whom we can enter into full sympathy. Humanity in the mass becomes impersonal. Only the intellect can vibrate in sympathy with a collective institution, while it is in the realm of emotion that suspense holds sway. Many a well-conceived—but, alas, unpublished—piece of fiction has failed because it involved chiefly two nations at war with each other, or two social factions, instead of one or two strongly individualized characters.

It is a combination of character appeal and intensity of incident that vivifies suspense to the compelling point. Each strengthens the other. The interest that may have been aroused in the characters is intensified by putting them in a very tight fix, and a striking event becomes more striking if we are personally interested in the characters. Even a stranger becomes an object of keen interest if he happens to be hanging by the tips of his fingers from the fourth-story window of a burning building; but suppose that the man happens to be a dear friend and observe the increased emotional strain.

Suspense, then, is the product of making the principal characters vivid and appealing to the reader, putting them into situations which threaten disaster, and of making the imminence of disaster progressively more acute until it is apparently unavoidable. Then—the catastrophe or climax—and our story is told.

Inspiration

BY NORMAN J. VEEDER

I thought a thought divine—
Heaven was in it;
Eternity was mine
For a brief minute!

The Fictioneer

BY MILTON LONG

*A Jolly Roger, he, and gallant Robin Hood,
Who slips off with Life's treasures
To give the Poor in spirit.*

*His sword, a keen, defiant pen,
With tyrants deals incisively,
Inflicting arrogance.*

*A healer, too, we see him
With soothing words bind broken hearts.
They're balm for painful wounds.*

*He makes us laugh—a foolish clown,
And yet a solemn prophet,
Whose voice the future proves.*

*Destructive, tearing down beliefs,
But on the wreckage restoring Truth.
That good old Jolly Roger and gallant Robin
Hood.*

BREVITIES

H. Napier Moore, manager of the Montreal Star News Bureau, has been appointed editor of *MacLean's Magazine*, 143 University Avenue, Toronto, Ont., succeeding J. Vernon McKenzie, who has become editorial representative of the Hearst magazines in London.

Howard E. Wheeler, formerly manager of the McClure Newspaper Syndicate, has been appointed manager of the United Feature Syndicate.

Courtney Ryley Cooper, Octavus Roy Cohen, and Frank Ward O'Malley, a trio of popular authors, are traveling along the Mediterranean.

George V. Hobart, author of more than fifty plays and musical comedy librettos, died February 1 at Cumberland, Md., aged 59.

Richard A. Martinsen, author of several Western novels and many short-stories, has become managing editor of *North-West Stories*.

Miss Helen Macfadden, daughter of Bernarr Macfadden, magazine publisher, and Alexander Markey, editor of several of the Macfadden publications and formerly editor of *Pearson's*, were married February 17.

Thomas Jondrie Vivian, author of numerous novels and short-stories, died December 14 in New York. He was associated editorially with the Hearst newspapers.

A total of 6680 new books was issued by American publishers in 1925, according to figures compiled by *The Publishers' Weekly*. Of these, 898 were fiction, 729 dealt with religion, 519 with poetry and the drama, 480 with biography, 445 were juveniles, 404 dealt with sociology, 356 with history, 329 with geography, 308 with general literature, 303 were technical books, 293 dealt with science, 220 with philosophy. In England, according to figures recorded by *The Publishers' Circular*, 8520 new books were issued. These figures exclude new editions, pamphlets and translations.

Motor Camper & Tourist, 53 Park Place, New York, has absorbed the *New York Motorist*.

The National Spectator is a new weekly magazine to be published from Washington, D. C.

Industrial Retail Stores is the new title of *Commissary*, 383 Madison Avenue, New York, effective with the February issue.

Outdoor Recreation, formerly at 500 N. Dearborn Street, Chicago, has moved its editorial and subscription departments to Mount Morris, Ill.

Plans for the publication of *Youth*, 199 Waverly Place, New York, are reported to have been abandoned.

Tropical America is the new name of the combined publications, *Sunshine*, St. Augustine, Fla., and *The Hollywood Magazine*, Hollywood, Fla.

Queries and Comments

ANOTHER TRUE BURSTS OUT

Editor *The Author & Journalist*:

A fantastical individual once read fourteen volumes of medical books to discover an ailment similar to his own, an ailment of which he knew nothing, but which he had nursed in his mind for many years. Failing to find it he concluded that, after all, he must be all right.

Two years as a subscriber to *THE AUTHOR & JOURNALIST* have "boiled down" my mental status to that level. I have ceased asking "Where in all the land is a man with a case similar to mine?" because I know I have no case.

One must be frank in this age, especially since the adoption of that most fitting word, "apple-sauce." Until recently I have regarded all "How I Did It" stories as on a par with a patent medicine "hurrah." But I must admit, without effort to flatter, that I have changed a bit after reading *THE AUTHOR & JOURNALIST* two years.

Tell me this: Is a man who for ten years has been a newspaper man, written features and straight news alike, and who has a side-line from trade magazines well in excess of \$100 a month—is that man a writer? I'll beat you to it. Yes, he is, but he doesn't write. He's too lazy to take time to break through the fiction barrier as long as he knows motion-picture or golf stories are as good as money when he finishes writing them for his more-or-less trade magazines. Is such a man going to be content "from now on" with that level? Don't misunderstand me. when I say "writer," I mean merely to signify the capability of "breaking through," not to wear long hair and a windsor tie. I mean that man has one of the qualifications of a writer—laziness. I won't go so far as to say that all writers are lazy, but I will say I have never known one who was not. They say it is those who never have written a printed line who work the most diligently. Perhaps so, but is their case any sadder than those of the former type; those who, despite being young in years, are being pushed down the aisle of time, knowing that unless they make a start fictionward they never will get there?

Here is what I want to know: What manner of spur is necessary to make the horse turn at least one wheel of the cart? Don't tell me to "buckle down" or "plunge into it." I've told myself that too many times. Trade magazines are all right, true enough, but that sort of material is on a quantity basis only. It takes only a short time to reach the figurative roof and there you

remain. You haven't time to obtain additional trade magazines for you are giving every spare hour to those you have. There is only one such publication in my lot—a national golf magazine—in which quality has the financial edge over quantity.

Take tonight, for instance. I have just written about 1500 words for a motion-picture magazine. Those words are money, I tell myself. Shall I start a fiction story which has been on my mind since last winter? Well—yes; tomorrow night, perhaps. There is a show down town I've got to see. Comes tomorrow night. Also more routine work. Some friends the wife and I must go to see. What happens? Why waste words in explaining such a pitiful condition.

Yes, four times I have pounded out fiction stories. I gave them about three train rides each, without the slightest knowledge of market conditions or policies of their destinations. Rejection slips, sure. One editor went so far as to write "sorry." I don't know whether he meant that as the proper classification for the story or not. Whereupon the laggard in my mind told me: "Why should you waste time annoying such chaps when you can 'turn' your regular stuff for as much a word as the small fiction magazines will pay?"

I agreed, and here I am, feeling confident that some day the sky will part and the editor of one of the larger magazines will bend forth and request: "Won't you please lay aside your routine work long enough to send us a little yarn?" It is to laugh!

Instead of devoting five years in writing for trade and semi-trade magazines would I be better off today had I spent all that time in "attempting" fiction, either convincing myself that I could or couldn't crash through?

Anyway, what's wrong?

FRANK C. TRUE, *Kansas City, Mo.*

TAKES ISSUE ON FORMAT

My dear Mr. Hawkins:

Torrey Connor, of Oakland, Calif., appears dissatisfied with *THE AUTHOR & JOURNALIST* in its present dress.

I have read the letter published in your February issue two or three times, and have reached the conclusion that the writer didn't really mean all she said. Possibly she was not favorably impressed with the changes, and started out to object to one or two of them. But there is something infectious about criticism; one begets another, and the other

begets another. Before she knew it she had kicked about everything in the magazine, excepting only the cover page. No wonder she wanted to know in conclusion, "where do we go from here?" She had come to the jumping off place; there was no place left to go!

Now, personally and privately, I like *THE AUTHOR & JOURNALIST* in its present form. The opening columns of editorial comment and information hold my interest very easily indeed. The advertisements on the inside front cover page indicate, to my thought, that the magazine is alive and up-to-date.

Mr. Perry, assistant editor of *Frontier*, has rejected more than one story of mine, and I suppose I ought to agree that he is appearing too often in the magazine. But I don't. He is all right, despite his occasional lack of literary judgment! His articles, as well as those of Mr. Bittner, never fail to inspire me to greater effort, and to supply me with needed information.

Articles like that of Talbot Short, referred to by Mrs Connor, are meat and drink to me. They tell me things. Mr. Short made it plain that care in the writing of a story makes for quicker sales and bigger prices; and he ought to know, since he appears to hold his own in fast company pretty well. I like to talk with any writer fortunate enough to command five to ten cents a word, and to learn about the *modus operandi*. Whatever he has to say interests me. Therefore I hope to see more articles by the Talbot Shorts of contemporaneous literature, and a lot of them.

I confess that I was not interested in The Wit-Sharpener myself; but how about the hundreds of students who read *THE AUTHOR & JOURNALIST*? We who call ourselves professionals may consider ourselves above such matter, to be sure; but there are many strugglers, even farther down the ladder than we, to whom The Wit-Sharpener rendered a real service. I sincerely believe it filled a real need, and filled it well.

As one of the "buck privates on the literary skirmish line," I have no objections whatever to discovering, through the columns of my favorite writers' magazine, that certain of the commissioned officers have bilked some editors out of enough ready cash to give them a trip to Europe. I'd like to make enough to keep me in London for a year, myself; and when I read that some other type-writer pounder has accomplished it, I grease my own elbows and tear into it all the harder. More power to 'em! If they stay in London long enough, maybe some of the rest of us will be able to sell more of our own stuff.

Seriously, however, I like the magazine that has the enterprise and daring to change its clothes occasionally. Any change should always be for the better, to be sure; but, like the gambler who played in a game he knew to be crooked because it was

"the only game in town," I am strong for the change, be it for better or for worse. If worse, the editor will soon find it out and, if he isn't too stubborn, correct his mistake. *THE AUTHOR & JOURNALIST*, to me, sparkles with interest. I read it from cover to cover, and seldom fail to get a practical inspiration out of it.

So here's to Hawkins, magazine and all. Long may they both wave!

ALBERT W. STONE, *Denver, Colo.*



YEAR'S PRODUCTION FIGURES

Dear Editor:

In your recent issue Mr. Frank R. Pierce puts a question apropos of a subject that I had only recently been discussing with an established author who devotes her time exclusively to writing. She admitted that she completed one book of 80,000 words during 1925. I informed her later that upon investigating my records I learned that my total yearly output of sold words reached 172,000! And I write as an avocation and play with the baby and take "the wife" to the movies and swing a wicked golf club and act as secretary to a state society and I positively get eight hours sleep! Yep. There are only twenty-four hours in our day in Bridgeport. Now that I have become the father of a boy I'll have to do plumbing or drive a taxi as a side issue to buy O'Sullivan's for Junior! Sad to relate, my 172,000 words did not bring Witwer rates, nor Mr. Pierce's. Juvenile and Sunday School publication rates have no consideration for the author's coal bin; yet the faithful Underwood has an unfailing fascination; it has the keys I love to touch.

MICHAEL V. SIMKO, *Bridgeport, Conn.*



PROTECTING AN IDEA

Editor, *The Author & Journalist*:

Regarding the question of W. J. K. as to a method of protecting his idea of an extremely novel magazine (January A. & J.), I would advise the following, which is as good as any copyright plan made for protecting unpublished works or stories which are in the hands of publishers.

Take the original pen copy, roll it tightly, tie with thread, address to yourself and take it to the post office, have the postmaster seal it and place a cancellation stamp upon it, showing date of cancellation clearly. Then file in safe deposit box until sold.

This method I have used on all photoplays, stories and verses I have submitted.

It is very hard for anyone to dispute the originality of a work with the United States cancellation stamp showing date and hour of mailing back to original author.

WILL F. MARTIN, *Anaconda, Mont.*

THE AUTHOR & JOURNALIST'S HANDY MARKET LIST FOR LITERARY WORKERS

PUBLISHED QUARTERLY AS AN INTEGRAL PART OF THE AUTHOR & JOURNALIST

MARCH, 1926

The Handy Market List is designed to give writers, in brief, convenient form, the information of chief importance to them concerning periodical markets. Constant vigilance is exercised to keep this list up to the minute. New publications, changes of address, and changes of editorial policy are closely followed by the editors in preparing for each quarterly publication. Only a few obvious abbreviations are employed, M standing for monthly, W for weekly, 2-M for twice-monthly, etc. Preferred word limits are indicated by numbers. Acc. indicates payment on acceptance, and Pub., payment on publication.

List A

General periodicals (standard, literary, household, popular and non-technical), which ordinarily pay rates of 1 cent a word or more, and pay on acceptance.

ACE-HIGH, 799 Broadway, N. Y. (2-M.) Western and adventure short-stories, novelettes, serials, up to 60,000. Harold Hersey. 1c up, Acc.

ACTION STORIES, 461 8th Ave., N. Y. (M.) Western and adventure short-stories, 3000 to 6000; novelettes, 10,000; boiled-down novels, 20,000 to 25,000. J. B. Kelly, 1c up, Acc.

ADVENTURE, Spring and Macdougall Sts., N. Y. (2-M.) Adventure, Western, sea short-stories, novelettes, serials, up to 120,000. Verse, \$1 line. Minimum \$15 a poem; over 100 lines, 75c a line. Minimum \$100. Arthur Sullivan Hoffman. 1½c up, Acc. (Overstocked.)

AMERICAN MAGAZINE, 250 Park Ave., N. Y. (M.) Short-stories 4000 to 6000, serials; general interest. Illustrated personality sketches 1000 to 2000; human-interest articles, stories of achievement. Monthly prize-letter contest. Occasional verse. Merle Crowell. First-class rates, Acc.

AMERICAN MERCURY, THE, 730 5th Ave., N. Y. (M.) Sophisticated, satirical reviews, comment, essays; serious and political articles, editorials, short-stories, sketches, verse; high literary standard. H. L. Mencken. Good rates, Acc.

AMERICAN PARADE, THE, 166 Remson St., Brooklyn, N. Y. (Q.) Short-stories, essays, sketches, poetry, high literary standard. W. Adolphe Roberts, Inc.

AMERICA'S HUMOR, 345 Transportation Bldg., Chicago. (Q.) Humorous short-stories, jokes, verse. Harry Stephen Keeler. Good rates, Acc.

ARGOSY-ALLSTORY WEEKLY, 280 Broadway, N. Y. Romantic, adventure, mystery, humorous short-stories 2000 to 7000, novelettes up to 15,000, serials up to 100,000, verse. Matthew White, Jr. 1c up, Acc.

ASIA, 461 8th Ave., N. Y. (M.) Articles, occasional short-stories, Far East and Orient. L. D. Froelick. 1c up, Acc.

ATLANTIC MONTHLY, 8 Arlington St., Boston. (M.) Comment, reviews, essays, serious, political, travel, historical satirical, human-interest articles; sketches, short-stories, verse; high literary standard. Occasional series. Ellery Sedgwick. Good rates, Acc.

BLACK MASK, 45 W. 45th St., N. Y. (M.) Mystery, detective, short-stories, 5000 to 15,000. P. C. Cody. 1c, Acc.

BLUE BOOK, 36 S. State St., Chicago. (M.) Romantic, mystery, adventure short-stories, novelettes, book-length novels, up to 50,000.

Monthly true-experience prize contests. Karl Edwin Harriman; Donald Kennicott, associate. 1c up, Acc.

BREEZY STORIES, 709 6th Ave., N. Y. (2-M.) Sex short-stories, novelettes 2500 to 20,000, light verse. Cashel Pomeroy. 1c; verse 25c line. Acc.

CALGARY EYE-OPENER, Box 218, Minneapolis. Brief humorous stories, jokes. Harvey Fawcett. \$5 joke up, Acc.

CENTURY MAGAZINE, 353 4th Ave., N. Y. (M.) Essays; serious, travel, literary articles; short-stories 1500 to 8000; serials 20,000 to 50,000; verse; high literary standard. Hewitt H. Howland. First class rates, Acc.

CO-ED CAMPUS COMEDY, 110 W. Chicago Ave., Chicago. (M.) Spicy fiction, skits, verse. H. N. Swanson. 1c, Acc.

COLLEGE COMICS, 221 E. Cullerton St., Chicago. (M.) Humorous and satirical sketches, essays, 500 to 1500. College background. Serials, 10,000 up to book length. Skits, jokes. W. R. Jenkins. Prose 1c, jokes, epigrams 50c to \$1, verse 10c line, Acc.

COLLEGE HUMOR, 1050 N. La Salle St., Chicago. (M.) Short-stories 3500 preferred, serial novels, sketches, skits, jokes, humorous essays; stage interviews, unusual features, gay, liting verse, touching college life. H. N. Swanson. Good rates, Acc.

COLLIER'S, 250 Park Ave., N. Y. (W.) Short-stories up to 8000, serials up to 60,000, general interest; articles, editorials. Wm. L. Chenery. First-class rates, Acc.

COMPLETE STORY MAGAZINE, 79 7th Ave., N. Y. (2-M.) Western, adventure short-stories, novelettes, book-length novels up to 50,000, verse. A. L. Sessions. 1½c up, Acc.

COSMOPOLITAN, 119 W. 40th St., N. Y. (M.) Short-stories, 5000 to 7000, romantic, problem, and unusual themes; articles, 1st person, personal experience, 4000 to 5000. Ray Long. First-class rates, Acc.

COUNTRY LIFE, Garden City, N. Y. (M.) Outdoor, landscape gardening, sports, interior decorating, building, nature articles, 2500. R. T. Townsend, 1½c, Acc.

COWBOY STORIES, 799 Broadway, N. Y. (M.) Western short-stories 3000 to 6000, novelettes 25,000 to 28,000, serials 40,000 to 70,000. Short Western fact stories, verse, 10 to 32 lines. Harold Hersey. 1 to 3c, Acc.

- D. A. C. NEWS**, Detroit, Mich. (M.) Humorous sketches up to 1500. Verse. Chas. H. Hughes. First-class rates, Acc.
- DANGER TRAIL, THE**, 799 Broadway, N. Y. (M.) Adventure short-stories 1500 to 7000, novelettes up to 25,000, serials up to 80,000. Douglas M. Dodd. 1 to 2c, Acc.
- DEARBORN INDEPENDENT, THE**, Dearborn, Mich. (W.) Political, industrial, human-interest articles, comment, reviews, editorials. 2c up, Acc.
- DELINEATOR**, Spring and Macdougall Sts., N. Y. (M.) Women's and household interests. Articles, short-stories, 2500 to 5000, serials 20,000 to 50,000; verse. Mrs. Wm. Brown Meloney. First-class rates, Acc.
- DESIGNER**, Butterick Bldg., N. Y. (M.) Women's and household interests, short-stories, serials, verse. Gabrielle R. Griswold. 2c up, Acc.
- DREAM WORLD**, 1926 Broadway, N. Y. (M.) Romantic short-stories, serials, confessions. 2c, Acc.
- DROLL STORIES**, 709 6th Ave., N. Y. Light sex short-stories 2500 to 7000, novelettes 12,000 to 20,000. Light verse. Cashel Pomeroy. 1c; verse 25c a line, Acc.
- DETECTIVE STORY MAGAZINE**, 79 7th Ave., N. Y. (W.) Detective and mystery short-stories 2500 to 5000, novelettes 25,000 to 30,000, serials 36,000 to 80,000. Frank E. Blackwell. 1c to 2c, Acc.
- DIAL, THE**, 152 W. 13th St., N. Y. (M.) Essays, articles, reviews, comment, short-stories, verse (overstocked); high literary standard, modernistic. Scofield Thayer. Marianne Moore, acting editor. 1c up, Acc.
- ELKS MAGAZINE**, 50 E. 42nd St., N. Y. (M.) Articles, short-stories 5000 to 10,000, serials up to 50,000; light verse. John Chapman Hilder. First-class rates, Acc.
- EVERYBODY'S**, Spring and Macdougall Sts., N. Y. (M.) General interest, action short stories up to 10,000, novelettes 20,000, serials 50,000 to 90,000, articles 1000 to 5000, anecdotes, jokes, illustrated personality sketches 1000. Frank Quinn. First-class rates, Acc.
- FLYNN'S**, 280 Broadway, N. Y. (W.) Detective articles, short-stories, novelettes, serials. Wm. J. Flynn. 1c, Acc.
- FRONTIER**, Garden City, N. Y. (M.) Adventure, frontier life, historical, Western, sea short-stories, novelettes, articles, verse. H. E. Maule; A. H. Bittner, associate. Good rates, Acc.
- FUN SHOP, THE**, 250 Park Ave., N. Y. Humorous department supplied to daily newspapers; jokes, skits, verse, epigrams. Maxson Foxhall Judell. 25c to \$1 a line for verse; \$1 up per contribution for prose.
- GOOD HOUSEKEEPING**, 119 W. 40th St., N. Y. (M.) Women's and household interests; articles, short-stories, serials, verse. W. F. Bigelow. First-class rates, Acc.
- HARPER'S MAGAZINE**, 49 E. 33d St., N. Y. (M.) Articles, essays, comment, short-stories 2500 to 10,000, serials up to 100,000; verse; high literary standard. Thomas B. Wells. Good rates, Acc.
- HOLLAND'S MAGAZINE**, Main and Race Sts., Dallas, Tex. (M.) Short-stories, serials, special articles, women's interests, juvenile. John W. Stayton. 1c up, Acc.
- KANSAS CITY STAR MAGAZINE**, Kansas City, Mo. (W.) Short-stories, feature articles up to 5000; verse. E. B. Garnett. 1c up, Acc.
- LADIES' HOME JOURNAL**, Independence Squ., Philadelphia. (M.) Women's and household interests; articles, short-stories, serials, verse, humor. Barton W. Currie. First-class rates, Acc.
- LARIAT STORY MAGAZINE, THE**, 461 8th Ave., N. Y. (M.) Cowboy short-stories, 4000 to 6000; novelettes, 10,000 to 20,000; serials, 40,000 to 50,000. J. B. Kelly. 1c up, Acc.
- LAUGHTER**, 586 Drexel Bldg., Philadelphia. (M.) Humorous short-stories and sketches 1000 to 4000, jokes, poems. Wm. H. Kofod. 1c up, Acc.
- LIBERTY**, 247 Park Ave., N. Y. (W.) Romantic, adventure, humorous short-stories 1000 to 5000; human-interest, timely articles, short poems, epigrams, jokes; prize contests. Harvey Deuell. First-class rates, Acc.
- LIFE**, 598 Madison Ave., N. Y. (W.) Humor and satire in verse, skits, epigrams, sketches. R. E. Sherwood. First-class rates, Acc.
- LOVE ROMANCES**, 461 8th Ave., N. Y. (M.) Melodramatic, heart-throb love stories 3000 to 6000, novelettes 10,000 to 15,000, serials 30,000 to 80,000, verse. Betty Bennett. Good rates, Acc.
- LOVE STORY MAGAZINE**, 79 7th Ave., N. Y. (W.) Romantic short-stories, novelettes, serials, 3500 to 80,000. Ruth Abeling. 1c up, Acc.
- MACLEAN'S MAGAZINE**, 143 University Ave., Toronto, Ont., Canada. (2-M.) Articles on Canadian subjects, short-stories 4000 to 10,000, serials, 30,000 to 80,000. N. Napier Moore. 1c up, Acc.
- MCCALL'S MAGAZINE**, 236 W. 37th St., N. Y. (M.) Women's and household interests; articles, short-stories, novelettes, serials, verse. H. P. Burton. First-class rates, Acc.
- MCCLURE'S**, 119 W. 40th St., N. Y. Articles on timely topics, short-stories, serials, verse. Arthur McKeogh. Good rates, Acc.
- MCNAUGHT'S MONTHLY**, 1475 Broadway, N. Y. (M.) Comment, criticism, reviews, short-stories up to 1500; verse. V. V. McNitt. 2c, Acc.
- MODERN PRISCILLA**, 85 Broad St., Boston. (M.) Women's and household interests; needlework, housekeeping articles. No fiction. C. B. Marble. 1c up, Acc.
- MUNSEY**, 280 Broadway, N. Y. (M.) Romantic, adventure short-stories, novelettes, serials, verse. R. H. Titherington. 1c up, Acc.
- NATIONAL GEOGRAPHIC MAGAZINE**, 1156 16th St., N. W., Washington, D. C. (M.) Authoritative travel articles, non-technical style, illustrated. Gilbert Grosvenor. First-class rates, Acc.
- NEW REPUBLIC, THE**, 421 W. 21st St., N. Y. (W.) Comment, reviews; political, literary; verse. Herbert Croly. 2c, Pub.
- NEW YORKER, THE**, 25 W. 45th St., N. Y. Humorous miscellany, skits, verse. Good rates, Acc.
- NORTH-WEST STORIES**, 461 8th Ave., N. Y. (2 M.) Western and Northern adventure short-stories 3000 to 6000; novelettes, 10,000 to 15,000; serials 30,000 to 40,000. J. B. Kelly. 1 to 1½c, Acc.
- OPPORTUNITY**, 750 N. Michigan Ave., Chicago. (M.) Inspirational salesmanship articles. James R. Quirk. 1c, Acc.
- OUTLOOK**, 120 E. 16th St., N. Y. (W.) Comment, reviews, timely articles, short-stories up to 3000, verse. Ernest H. Abbott. 1½c up, Acc.
- PARIS AND HOLLYWOOD**, Robbinsdale, Minn. (M.) Exciting moving picture short-stories, 1500 to 2000 words; skits, philosophy. Jack Smalley. 2 to 3c, Acc. Drawings \$2 to \$5.
- PEOPLE'S HOME JOURNAL**, 78 Lafayette St., N. Y. (M.) Women's and household interests; articles, short-stories up to 5000, serials up to 60,000. Wm. A. Johnston. Kenneth W. Payne, Mgr. & Art Ed. Mary B. Charlton, fiction ed. Good rates, 1 month after Acc.
- PEOPLE'S POPULAR MONTHLY**, 801 2nd St., Des Moines, Ia. (M.) Articles, mid-Western topics; short-stories, serials, verse. Ruth Stewart. 1 to 2c, Acc.
- PICTORIAL REVIEW**, 222 W. 39th St., N. Y. (M.) Articles (women's interests dominating) short-stories, serials, verse. Arthur T. Vance. First-class rates, Acc.
- POPULAR MAGAZINE**, 79 7th Ave., N. Y. (2-M.) Adventure, romantic short-stories, novelettes, serials, up to 70,000. Charles Agnew MacLean. Good rates, Acc.

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RANCH ROMANCES, 799 Broadway, N. Y. (M.) Western love short-stories, novelettes, serials, 3000 to 50,000. Bina Flynn. 1c, Acc.

RED BOOK MAGAZINE, 36 S. State St., Chicago. (M.) Short-stories, serials, general interest. Karl Edwin Harriman; Donald Kennicott, associate. First-class rates, Acc.

REVIEW OF REVIEWS, 55 5th Ave., N. Y. (M.) Articles, reviews, comment. Albert Shaw. Good rates, Acc.

SATURDAY EVENING POST, THE, Independence Squ., Philadelphia. (W.) Articles on timely topics, business, politics; short-stories 6000 to 12,000; serials up to 100,000; humorous verse, skits. George Horace Lorimer. First-class rates, Acc.

SCRIBNER'S MAGAZINE, 597 5th Ave., N. Y. (M.) Articles, essays, short-stories, serials, verse; high literary standard. Robert Bridges. Good rates, Acc.

SEA STORIES MAGAZINE, 79 7th Ave., N. Y. (M.) Sea short-stories, novelettes, serials, 5000 to 75,000. A. L. Sessions. 1c up, Acc.

SHORT STORIES, Garden City, N. Y. (2-M.) Adventure, Western short-stories, novelettes, serials 4000 to 90,000. H. E. Maule, ed; Dorothy McIlwraith, Asso. Ed. Good rates, Acc.

SMART SET, 119 W. 40th St., N. Y. (M.) First-person, dramatic short-stories 3000 to 6000, serials 10,000 to 30,000. F. Orlin Tremaine. 3c, Acc.

SNAPPY STORIES, 627 W. 43d St., N. Y. (2-M.) Gay contemporary short-stories 1000 to 5000, novelettes 12,000, light verse, playlets, humor, skits. Florence Haxton. 1½c to 3c, Acc.

SPORT STORY MAGAZINE, 79 7th Ave., N. Y. (2M.) Baseball, football, racing, etc., short-stories, novelettes, 5000 to 20,000. A. L. Sessions. 1c up, Acc.

SUNSET, 460 4th St., San Francisco. (M.) Short-stories 4000 to 6000, serials up to 50,000, articles on Western people and topics, verse, jokes, anecdotes. E. A. Vandeventer, managing editor. 1c up, Acc.

TOP NOTCH MAGAZINE, 79 7th Ave., N. Y. (2-M.) Adventure, Western, sport short-stories, novelettes, serials, 2000 to 70,000. Arthur E. Scott. 1c up, Acc.

TRIPLE-X MAGAZINE, Robbinsdale, Minn. (M.) Western, adventure, mystery short-stories, novelettes up to 15,000, verse with outdoor flavor, biography. Roscoe Fawcett. Wm. O'Donnell. 1½c up, Acc.

TRUE DETECTIVE MYSTERIES, 1926 Broadway, N. Y. (M.) Detective short-stories. H. A. Keller. Good rates, Acc.

TRUE CONFESSIONS, Robbinsdale, Minn. (M.) (Fawcett's Magazine.) First-person, confessional short-stories up to 6000, love, marriage, lively plots. Roscoe Fawcett. 2c up, Acc.

TRUE WESTERN STORIES, 79 7th Ave., N. Y. (M.) First-person western material based on fact. Articles 1500 to 5000; short-stories 3000 to 8000; novelettes 25,000 to 30,000; verse. F. E. Blackwell. Alice Strobe, Asso. Ed. 1 to 2c, Acc.

WEST, Doubleday Page & Co., Garden City, N. Y. (2-M.) Rollicking Western short-stories 4000 to 5000, novelettes 30,000 to 40,000, fact articles up to 500. H. E. Maule; Anthony M. Rud, Asso. Ed. Good rates, Acc.

WESTERN STORY MAGAZINE, 79 7th Ave., N. Y. (W.) Outdoor life in West, Alaska, and Mexico, short-stories 2000 to 7500; novelettes 25,000 to 30,000; serials 36,000 to 80,000; verse. F. E. Blackwell. Alice Strobe, Asso. Ed. 1 to 2c, Acc.

WHIZ BANG, Robbinsdale, Minn. (M.) Jokes, epigrams—farm atmosphere. W. H. Fawcett. Good rates, Acc.

WOMAN'S HOME COMPANION, 250 Park Ave., N. Y. (M.) Woman's and household interests. Articles, short-stories 2500 to 4000, serials up to 70,000, verse. Gertrude B. Lane. First-class rates, Acc.

WOMAN'S WORLD, 107 So. Clinton St., Chicago. (M.) Woman's and household interests. Articles, short-stories 3000 to 6000, serials 40,000 to 60,000, verse. Walter W. Manning. 1c up, Acc.

WORLD'S WORK, Garden City, N. Y. (M.) Comment, reviews, political achievements. Arthur W. Page. Good rates, Acc.

YOUNG'S MAGAZINE, 706 6th Ave., N. Y. (M.) Sex short-stories, novelettes, 2000 to 20,000. Light, satirical verse. Cashel Pomeroy. 1c up; verse 25c line, Acc.

List B

General periodicals which ordinarily pay less than 1 cent a word, or pay on publication, or offer a very limited market, or concerning which no definite data has been obtainable.

AINSLIE'S MAGAZINE, 79 7th Ave., N. Y. (M.) Reprints only. Kenneth P. Littauer.

AMERICAN COOKERY, 221 Columbus Ave., Boston. (M.) Cookery and household articles 500 to 1500, short-stories 1000 to 3000, verse 1 to 6 stanzas. ½c, Pub.

AMERICAN LEGION WEEKLY, 627 W. 43d St., N. Y. Illustrated articles on Legion members and rehabilitated veterans, 1500. J. T. Winterich. 2c up, Acc.

AMERICAN NEEDLEWOMAN, THE, Augusta, Maine. (M.) Short-stories, serials up to 75,000, brief life-stories of successful women, women's inspirational miscellany, verse. M. G. Bailey. ¾ to 1c, Acc.

ARTISTS AND MODELS, 109 W. 49th St., N. Y. (M.) Clever sketches and stories of studio life up to 2000. Miss Merle Hersey. ½c, Pub.

ASSOCIATION MEN, 347 Madison Ave., N. Y. (M.) Y. M. C. A. interests; general articles, personality sketches, 2500 to 3500. F. G. Weaver. 1c up, Acc.

BEAUTIFUL AMERICA, 220 W. 42d St., N. Y. (M.) Travel stories and articles, verse. H. A. Hallenbeck. Indefinite rates.

B'NAI B'RITH, 7 S. Dearborn St., Chicago. Jewish interests. Articles, short-stories 2500 to 4000, verse, jokes, skits, anecdotes. 1c, Pub.

BOOKMAN, THE, 244 Madison Ave., N. Y. (M.) Literary comment, book reviews, essays, oc-

casional short-stories, verse. Overstocked. John Farrar. Good rates, Acc.

CANADIAN HOME JOURNAL, 71 Richmond St., W. Toronto, Ont. (M.) Short-stories, 3000. Housekeeping and juvenile interest articles, 1500. Low rates, Pub.

CHARACTER READING, 910 Capitol Bldg., Chicago. (M.) Articles on character development and analysis. Low rates, Pub.

CHARM, 50 Bank St., Newark, N. J. (2-M.) Articles on feminine interests, fashions, home decoration, 1000 to 1800. Lucie S. Taussig. Good rates, Acc.

CHICAGO DAILY NEWS, THE, Chicago. Short-stories up to 1500, verse. ½c, Acc.

COLLEGE LIFE, 9 W. 20th St., N. Y. (M.) Humorous short-stories, articles, college background up to 800, humorous sketches 300 to 400. N. L. Pines. 1c, Acc.

COMFORT, Augusta, Me. (M.) Short-stories, serials, some household miscellany. V. V. Detwiler. ½c up, Acc.

COMPLETE NOVEL MAGAZINE, 188 W. 4th St., N. Y. (M.) Complete detective, mystery, adventure novels 70,000 to 80,000, short human-interest articles 500 to 3000, short miscellany 500 to 1000. B. A. McKinnon, Jr. Indefinite rates, Acc.

CONTEMPORARY VERSE, Station H, Box 38, N. Y. (M.) Verse and literary comment. Henry Merton Robinson. Payment in prizes only.

- CREATIVE DANCE MAGAZINE, 4 W. 40th St., N. Y. (Q.) Authoritative articles on art of the dance. Ruth St. Denis, Ted Shawn. Indefinite.
- CURRENT HISTORY MAGAZINE, 1708 Times Bldg., N. Y. (M.) Non-partisan, historical articles 1500 to 3500. George W. Ochs Oakes. 1c to 10c, Acc. and Pub.
- CUPID'S DIARY, 461 8th Ave., N. Y. (M.) Clean, romantic, love short-stories, novelettes, serials, lyrics. David A. Balch. 1 to 2c, Pub.
- DANCE MAGAZINE, THE, 1926 Broadway, N. Y. (M.) Articles on dancing; short-stories 1500 to 4500, dance atmosphere; verse. Adele Fletcher. Good rates, Pub.
- DOUBLE DEALER, THE, 401 Bienville St., New Orleans. (2-M.) Comment, essays, literary miscellany, short-stories, verse. Julius Weis Friend. No payment.
- DRAMA, THE, 59 E. Van Buren St., Chicago. Theatrical discussions, reviews, plays. Theodore Ballou Hinckley. Pays in royalties.
- EVERYDAY LIFE, Hunter Bldg., Chicago. (M.) Short-stories, general articles. Up to ½c, Acc.
- FAMILY HERALD AND WEEKLY STAR, Montreal, Quebec, Canada. Canadian articles, short-stories. C. Gordonsmith. Fair rates, Pub.
- FIGHTING ROMANCES, 1926 Broadway, N. Y. (M.) Romance and conflict short-stories 2000 to 9000, serials 30,000 to 60,000, poems, short fact articles (Western), true adventures, etc. H. A. Keller. 2c, Pub.
- FORUM, 247 Park Ave., N. Y. (M.) Comment, essays, reviews, verse, short-stories 3000 to 5000, serials. Henry Goddard Leach. 2c up, Pub.
- GAMMADION, THE, Lock Box 624, Birmingham, Ala. (Q.) Short-stories, essays, poetry, articles of general interest. Jack Nelson. Payment only in prizes.
- GENTLEWOMAN, 649 W. 43d St., N. Y. (M.) Women's interests. Brief short-stories, articles. ½c, Pub.
- GOLDEN NOW, Elgin, Ill. (W.) Child training, religious articles. ½c up, Acc.
- GOLDEN BOOK, THE, 55 5th Ave., N. Y. (M.) Reprints masterpieces of literature. Payment for suggestions. Henry W. Lanier.
- GRIT, Williamsport, Pa. (W.) Human interest, curious, historical, noteworthy achievement, scientific feature articles, illustrated. Interesting photographs. Frederick E. Manson. \$1 to \$3 for photographs. ½c, Pub.
- HARPER'S BAZAR, 119 W. 40th St., N. Y. (M.) Society and women's interests. Practically closed market.
- HOME FRIEND MAGAZINE, 1411 Wyandotte St., Kansas City. (M.) Household articles, short-stories. ¼c, Pub.
- HOT DOG, Ulmer Bldg., Cleveland, O. (M.) Slangy jokes, skits, verse, 500. Jack Dinsmore. Indefinite rates.
- HOUSEHOLD GUEST, 630 W. Jackson Blvd., Chicago. (M.) Articles on home interests, short-stories, serials, departments. James M. Woodman. Low rates. Overstocked.
- HOUSEHOLD JOURNAL, Batavia, Ill. (M.) Household articles, short-stories. \$5 per story, Pub.
- HOUSEHOLD MAGAZINE, 8th and Jackson Sts., Topeka, Kan. (M.) Household articles. Ida Migliario. Low rates, Acc.
- "I CONFESS," 461 8th Ave., N. Y. (M.) Intense first-person and confessional short-stories, 3500 to 5000; novelettes, 12,000 to 15,000. Elizabeth Sharp. 1 to 2c, Pub. (Sometimes slow.)
- INDEPENDENT, THE, 9 Arlington St., Boston. (W.) Reviews, comment, general articles, short-stories, 2000; verse. R. E. Danielson, C. A. Herter. 2½c, Pub.
- INTERNATIONAL BOOK REVIEW, 354 4th Ave., N. Y. (M.) Reviews 1500 to 2000. Largely staff written. Clifford Smyth. 2c up, Pub.
- JOURNEYS BEAUTIFUL, 150 Lafayette St. N. Y. (M.) First-person travel narratives and articles 1500 to 2500. Wirt W. Barnitz. 1 to 2c, Pub.
- JUDGE, 627 W. 43d St., N. Y. (W.) Jokes, epigrams, humorous short-stories and articles up to 250. Verse up to 20 stanzas. Norman Anthony. \$20 a column; \$5 for "Krazy Kraks," Epilaughs" and "Funnybones," Acc.
- KANSAS LEGIONNAIRE, THE, Wichita, Kans. (M.) Short-stories of interest to ex-service men. Kirke Mechem. \$10 a story, Acc.
- LAUGHS AND CHUCKLES, Ford Bldg., Wilmington, Del. (M.) Short-stories, humorous sketches up to 600, jokes, anecdotes. Leonard B. Daly. ½c up, Pub.
- LITERARY DIGEST, 354 4th Ave., N. Y. (W.) Comment, reviews, largely staff-written. W. S. Woods.
- LOS ANGELES TIMES ILLUSTRATED WEEKLY, Los Angeles. (W.) Western articles. (Fiction supplied by syndicates.) Meredith Davis. 1/3 to 1c, Pub.
- LYRIC WEST, THE, 3551 University Ave., Los Angeles. (M.) Verse, literary comment. Dr. & Mrs. Allison Gaw. Payment in prizes only.
- MARRIAGE STORIES, 461 8th Ave., N. Y. (M.) Romantic, problem short-stories, novelettes, serials, 2000 to 15,000. Margaret H. Reindel. 1c, Pub.
- McCLURE NEWSPAPER SYNDICATE, 373 4th Ave., N. Y. Limited market for short-stories 1200. ¼c, Pub.
- MEASURE, THE, 325 E. 17th St., N. Y. (M.) Verse, poetry articles, essays. No payment.
- MODERN MARRIAGE PROBLEMS, 1926 Broadway, N. Y. (M.) Problem and romantic short-stories 1000 to 3000, children's stories up to 500, verse. John Seymour Winslow. 2c, Pub.
- MOTHER'S HOME LIFE, 630 W. Jackson Blvd., Chicago. (M.) Short-stories 2000, serials, household articles 1000, child rearing, jokes, anecdotes, miscellany. Jas. M. Woodman. ¼c up, Acc.
- MYSTERY MAGAZINE, 1133 Broadway, N. Y. (2-M.) Mystery short-stories, novelettes, 12,000 to 20,000, serials 60,000 to 80,000, verse. Robert Simpson. Indefinite rates, Acc.
- NATION, THE, 20 Vesey St., N. Y. (W.) Reviews, comment, news features, 1800; verse. Oswald G. Villard. 1c up, Pub.
- NATIONAL MAGAZINE, 952 Dorchester Ave., Boston. (M.) Biographies, personality sketches, reviews. Very limited market. Joe Mitchell Chapple. Indefinite rates, Pub.
- NAUTILUS, Holyoke, Mass. (M.) New thought, psychic healing, inspirational articles; verse. Elizabeth Towne. ½c up, Acc.
- NEW MASSES, THE, 39 W. 8th St., N. Y. Labor movement articles, poetry, short-stories, reviews. Practically closed market.
- NEW ORIENT, THE, 12 5th Ave., N. Y. (M.) Articles on the Orient and Far East. Syud Hosain. Rarely makes payment.
- NORTH AMERICAN REVIEW, 9 E. 37th St., N. Y. (M.) Reviews, comment. E. B. Cutting. Terms indefinite.
- OCCULT DIGEST, THE, 1904 N. Clark St., Chicago. (M.) Occult fact and fiction. Rosa E. New. Indefinite rates.
- OPPORTUNITY, 127 23d St., N. Y. (M.) Negro short-stories, articles, poetry. Chas. S. Johnson. No payment.
- OUR DUMB ANIMALS, 180 Longwood Ave., Boston. (M.) Short-stories up to 1000, animal welfare articles, verse 16 to 20 lines. Guy Richardson. ½c, Acc. Verse \$1 to \$2.
- OVERLAND MONTHLY, 356 Pacific Bldg., San Francisco. Articles, short-stories, verse. Virginia Lee. Payment in subscriptions.

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PARIS NIGHTS, 584 Drexel Bldg., Philadelphia. (M.) Short stories, sex atmosphere, Parisian background 1500 to 2500, clever verse, jokes. W. H. Kofoed. 2/3c up, verse 15c line, jokes 50c, Acc.

PHILADELPHIAN, THE, Independence Square, Philadelphia, Pa. (M.) Closed market. Articles on assignment only. Tod, editor.

POET LORE, 100 Charles St., Boston. (Q.) Articles, essays, verse, drama (religious and translated), reviews. Ruth Hill. No payment.

POETRY, 232 E. Erie St., Chicago. (M.) Verse, reviews. \$6 page, Pub.

POLICE MAGAZINE, 19 W. 44th St., N. Y. (M.) Crime and police articles and brief short-stories. Thos. N. Crawford. Indefinite.

REAL DETECTIVE TALES AND MYSTERY STORIES, 1050 N. La Salle St., Chicago. (M.) Western, mystery and detective short-stories 2000 to 8000, novelettes 10,000 to 20,000, serials 25,000 to 40,000. Western locale preferred. Articles on Western and detective subjects 1500 to 3000. Edwin Baird. Up to 1c, Acc. and Pub.

SATURDAY REVIEW OF LITERATURE, 25 W. 45th St., N. Y. (W.) Book reviews, literary essays, verse. Limited market. Henry Seidel Canby. 1c up, \$10 up for poems, Pub.

SECRETS, Ulmer Bldg., Cleveland, O. (M.) Dramatic confessions, feminine angle. Jack Dinsmore. Overstocked.

SOCIAL PROGRESS, 205 W. Monroe St., Chicago. (M.) Child training, sociology articles, short-stories, serials. 1/2c up, Pub.

STARS AND STRIPES, THE, Washington, D. C. (M.) Articles on soldiers' interests. Generally overstocked.

SUCCESS, 251 4th Ave., N. Y. (M.) Short-stories, serials of general interest; inspirational, personality articles; verse. Francis T. Miller. Good rates, Pub.

SURVEY GRAPHIC, THE, and SURVEY, THE, 112 E. 19th St., N. Y. (2-M.) Reviews. Limited market. Paul U. Kellogg. \$10 page, Pub.

SWEETHEART STORIES, Dell Pub. Co., 461 8th Ave., N. Y. Love short-stories, verse, serials. Fair rates, Pub.

10 STORY BOOK, 440 S. Dearborn St., Chicago. (M.) Iconoclastic, frank, sex short-stories, one-act plays, 1000 to 8000. Harry Stephen Keeler. \$6 a story, Pub.

TODAY'S HOUSEWIFE, 18 E. 189th St., N. Y. (M.) Women's interests—housekeeping, motherhood, child training articles, short-stories, serials, verse. Anne M. Griffin. Low rates, Acc.

TOWN AND COUNTRY, 383 Madison Ave., N. Y. (2-M.) Society, gossip, travel articles and sketches. Limited market. H. J. Wigham. 1c up, Pub.

TOWN TOPICS, 2 W. 45th St., N. Y. (W.) Short-stories, skits, verse, jokes, epigrams, society, gossip. 1c up, Pub.

TRAVEL, 7 W. 16th St., N. Y. (M.) Illustrated travel articles, personal narratives of travel. Edward Hale Bierstadt. 1c, Pub.

TRUE EXPERIENCES, Macfadden Pub. Co., 1926 Broadway, N. Y. (M.) Confession short-stories, serials. 2c, Pub.

TRUE ROMANCES, 1926 Broadway, N. Y. (M.) Confessional, first-person short-stories, serials, based on truth; prizes. 2c, Pub.

TRUE STORY MAGAZINE, 1926 Broadway, N. Y. (M.) True, confessional, first-person short-stories, serials; prizes. Roger Daniels. 1 to 2c, Pub.

U. S. AIR SERVICE, 339 Star Bldg., Washington, D. C. (M.) Aviation articles, short-stories. 1/2c, Acc.

VANITY FAIR, 19 W. 44th St., N. Y. (M.) Fashion, skits, society. Limited market. F. W. Crowninshield. 2c up, Acc.

VOGUE, 19 W. 44th St., N. Y. (M.) Limited market for articles on home decoration, gardening, fashions. Edna W. Chase. 1c up, Acc.

WEIRD TALES, 408 Holliday Bldg., Indianapolis, Ind. (M.) Supernatural bizarre, weird short-stories, serials. Farnsworth Wright. Low rates, Pub.

WESTERN HOME MONTHLY, Bannatyne and Dagmar Sts., Winnipeg, Man. General-interest articles, short-stories 1500 to 4000. Fair rates, Pub.

WOMAN ATHLETIC, THE, 814 Rush St., Chicago. (M.) Society short-stories 1500 to 2000, women's athletic articles, verse, photos. Bernice Challenger Bost. 1/2 to 1c, Pub.

WORLD TRAVELER, 247 Park Ave., N. Y. (M.) Illustrated travel articles 1500. C. P. Norcross. Up to \$25 each, Acc.

YALE REVIEW, Yale Station, New Haven, Conn. (Q.) Comment, reviews; political, literary, scientific, art articles 5000 to 6000. Good rates, Pub.

List C

Trade, technical, religious, agricultural, business, educational and other class publications.

Art, Photography

AMERICAN ART STUDENT AND COMMERCIAL ARTIST (THE), 21 Park Row, N. Y. (M.) Articles on art and artists. W. W. Hubbard. Low rates, Pub.

AMERICAN PHOTOGRAPHY, 428 Newbury St., Boston. (M.) Technical photography articles. F. R. Fraprie. Fair rates, Pub.

ANTIQUES, 683 Atlantic Ave., Boston. (M.) Antique collecting. Up to 2c, Pub.

ARTS AND DECORATION, 45 W. 45th St., N. Y. (M.) Art, home decoration, architecture, landscape gardening, music, literature, industrial art. Mary Fanton Roberts. 1c to 2c, Pub.

INTERNATIONAL STUDIO, 49 W. 45th St., N. Y. (M.) Art articles, verse. Peyton Boswell. 1 to 2 1/2c, Pub.

PHOTO-ERA MAGAZINE, Wolfeboro, N. H. (M.) Camera craft articles, photographic prize contests occasionally. A. H. Beardsley. 1/2c up, Pub.

Agricultural, Farming, Livestock

CANADIAN COUNTRYMAN, 178 Richmond St., W., Toronto. Agricultural articles, short-stories. 1/2c, Pub.

CAPPER FARM PRESS, 8th and Jackson Sts., Topeka, Kan. (W. and M.) Agricultural articles; home page miscellany. 1/2 to 1c, Acc.

COUNTRY GENTLEMAN, THE, Independence Sq., Philadelphia. (M.) Agricultural articles, short-stories, serials, humorous sketches, jokes. Loring A. Schuler. 2c up, Acc.

FARM AND FIRESIDE, 250 Park Ave., N. Y. (M.) Agricultural articles, short-stories, 1500 to 2000. Limited market. George Martin. 2c up, Acc.

FARM AND RANCH, Dallas, Tex. (M.) Agricultural and live-stock articles. Up to 1c, Pub.

FARM JOURNAL, Philadelphia. (M.) Agricultural, scenic, and humorous articles 300 to 600 with photos, short-stories 1800 to 10,000. Arthur H. Jenkins. 1c up, Acc.

FARM LIFE, Spencer, Ind. (M.) Agricultural, household articles, short-stories 3000, serials 40,000, verse. George Weymouth. 1c, Acc.

FARM MECHANICS, 1827 Prairie Ave., Chicago. (M.) Agricultural articles 100 to 400. W. A. Radford. 1/2c, Pub.

FARMER, 57 E. 10th St., St. Paul, Minn. (M.) Agricultural articles. Indefinite.

FARMER'S WIFE, 61 E. 10th St., St. Paul, Minn. (M.) Articles for farm women; short-stories, serials. Ada M. Shaw. 1c up, Acc.

FIELD ILLUSTRATED, 425 5th Ave., N. Y. (M.) Agricultural, stock-breeding, country estates articles. R. V. Hoffman. 1c, Pub.

HOARD'S DAIRYMAN, Fort Atkinson, Wis. (2-M.) Dairying interests. Inc.

ILLUSTRATED MECHANICS, 1411 Wyandotte St., Kansas City, Mo. (M.) Illustrated articles on farm mechanics, appliances, radio; photos. E. A. Weishaar. Low rates, Pub.

MICHIGAN BUSINESS FARMER, Mount Clemens, Mich. (W.) Agricultural articles 1000 to 3000, short-stories. Up to 1/2c, Pub.

OHIO FARMER, 1011 Cleveland, O. (M.) Agricultural articles, short-stories. Fair rates, Pub.

SUCCESSFUL FARMING, Des Moines, Ia. (M.) Agricultural, household articles, short-stories, verse. 1/2c up, Acc.

WALLACE'S FARMER, Des Moines, Ia. Agricultural articles, serials, juvenile short-stories. H. A. Wallace. 1/2c to 1c, Acc. and Pub. (Overstocked with juveniles.)

Automobile, Boating, Transportation, Highways

AMERICAN MOTORIST, Pennsylvania Ave. at Seventeenth St., Washington, D. C. (M.) Touring, traffic, automobile articles, short-stories, sketches, verse. Ernest N. Smith; C. G. Sinsbaugh, managing editor. 1 1/2c up, Acc.

FORD DEALER AND SERVICE FIELD, Montgomery Bldg., Milwaukee. (M.) Practical automobile experience articles. H. James Larkin. 1/2c to 1c, Acc.

FORDSON, THE, 10 Peterboro West, Detroit. Automobile articles. Up to 2 1/2c, Acc.

HIGHWAY MAGAZINE, 215 N. Michigan Ave., Chicago. Technical good roads articles 800 to 1000. Frank E. Kennedy. 1 to 2c, Acc.

MOTOR, 119 W. 4th St., N. Y. (M.) Practical articles on automobile business. 1/2c up, Pub.

MOTOR BOATING, 119 W. 4th St., N. Y. (M.) Motor-boating, racing, navigation, sea short-stories, boys' interests, articles. Terms indefinite.

MOTOR CAMPER AND TOURIST, 1133 Broadway, N. Y. (M.) Camping, vacation, travel articles. John D. Long. 1c, Pub.

MOTOR LIFE, 523 Plymouth Court, Chicago. (M.) Motoring, vacation, roads, safety, automobile articles 1500 to 2000. William B. Reedy. 1 1/2c, Pub.

RUDDER, 9 Murray St., N. Y. (M.) Technical power and sail boating articles. Fair rates, Pub.

Business, Advertising, Salesmanship

ADVERTISING AND SELLING FORTNIGHTLY, 9 E. 38th St., N. Y. (Bi-W.) Specific business articles. F. C. Kendall. Up to 2c, Pub.

AMERICAN MUTUAL MAGAZINE, 142 Berkeley St., Boston. (M.) Brief business inspirational, human-interest articles, business jokes. 1 to 5c, Acc.

BANKERS' MONTHLY, Rand-McNally & Co., Chicago. Business. 1c, Pub.

BUSINESS, Burroughs Adding Machine Co., 2nd Boulevard, Detroit. (M.) Business articles. Arthur H. Little. 2c up, Acc.

FORBES MAGAZINE, 120 5th Ave., N. Y. (W.) Business, financial articles; jokes, skits. B. C. Forbes. 1c, Pub.

HOW TO SELL, Mount Morris, Ill. (M.) Direct to consumer selling articles, short-stories. S. C. Spalding. 3/4c, Acc.

INDEPENDENT AGENT AND SALESMAN, 22 E. 12th St., Cincinnati, O. (M.) Direct selling, inspirational articles 1200 to 2500, poetry (overstocked). W. E. Backus. 1/2c, Pub.

INDUSTRIAL MANAGEMENT, 120 W. 32d St., N. Y. Industrial articles. Fair rates, Pub.

MAILBAG, THE, Caxton Bldg., Cleveland, O. Direct mail advertising miscellany. 1c, Pub.

MANAGEMENT, 58 E. Washington St., Chicago. (M.) Business articles for executives. H. P. Gould. 2c, Acc.

NATION'S BUSINESS, THE, U. S. Chamber of Commerce Bldg., Washington, D. C. (M.) Business and industrial articles. Warren Bishop. 3c average, Acc.

POSTER, THE, 307 S. Green St., Chicago. Outdoor advertising, business articles. Burton Harrington. 1 to 4c, Acc.

PRINTER'S INK, 185 Madison Ave., N. Y. (W.) (Also **PRINTER'S INK MONTHLY**.) Advertising and business articles. John Irving Romer. 2 to 10c, Acc.

REAL ESTATE NEWS AND INVESTORS' MAGAZINE, 620 Chestnut St., St. Louis, Mo. Real estate and investment articles. B. H. Adams, manager. 1/2c to 1c, Acc.

SALES MANAGEMENT, 1801 Leland Ave., Chicago. Marketing, selling, advertising articles 700 to 2000. J. C. Aspley. 1c to 2c, Acc. & Pub.

SALESMAN'S JOURNAL, THE, 117 W. 61st St., N. Y. (M.) Business and selling. 1/4c up, Pub.

SPECIALTY SALESMAN, South Whitley, Ind. Articles on selling, inspirational matter, short-stories, 3000 to 10,000. Robert E. Hicks. 1/2 to 1c, Acc.

SYSTEM, Cass, Huron and Erie Sts., Chicago. (M.) Business articles, administration, selling, finance. Preferably 1st person by successful executives. Norman C. Firth. 2c up, Acc.

Building, Architecture, Landscaping, Home Decorating

AMERICAN BUILDER, 1827 Prairie Ave., Chicago. (M.) Building articles, illustrated. P. N. Hanna. \$10 page, Pub.

CANADIAN HOMES AND GARDENS, 143 University Ave., Toronto, Ont., Canada. (M.) Home and garden articles 1500 to 2000, Canadian locale, photos. J. H. Hodgins. 1 1/2c, Pub.

COUNTRY HOMES, 312 W. Redwood St., Baltimore. (2-M.) Home decoration, architecture, building, landscape gardening. S. H. Powell, E. Canton. Indefinite, Pub.

KEITH'S MAGAZINE, 100 N. 7th St., Minneapolis. (M.) Home-building and interior decoration articles up to 1500. Edna King. Indefinite rates, Pub.

BETTER HOMES AND GARDENS, Des Moines, Ia. (M.) Building, home-making, interior decorating, cooking, child training, gardening, landscape articles, 250 to 2000. Chesla C. Sherlock. 1c up, Acc. \$1 up for photos.

GARDEN AND HOME BUILDER, Garden City, N. Y. (M.) Home building and construction, decorations, landscape gardening articles, editorials. Leonard Barron. 1c, Acc.

HOUSE AND GARDEN, 19 W. 44th St., N. Y. (M.) Home decoration, landscape articles. Richardson Wright. 1c, Acc.

HOUSE BEAUTIFUL, 8 Arlington St., Boston. (M.) Home decoration articles 1000 to 2500. Ethel B. Power. 1c, Acc.

OWN YOUR OWN HOME, 1926 Broadway, N. Y. Home ownership articles 2000 to 3000, domestic type short-stories, verse. J. S. Winslow. 2c, Pub.

Educational

AMERICAN SCHOOL BOARD JOURNAL, 125 Michigan St., Milwaukee. (M.) Educational administrative articles. Wm. G & Wm. C. Bruce. 1/2c up, Pub.

CHILD WELFARE MAGAZINE, 5517 Germantown Ave., Germantown, Pa. (M.) Child welfare, parent-teachers, educational articles. 1/4c, Acc.

FORECAST, 6 E. 39th St., N. Y. (M.) Social betterment, health, child raising, household, family recreation, community articles, 1500 to 3500. Alberta M. Goudiss. Up to 1c, Acc.

INDUSTRIAL ARTS MAGAZINE, 129 Michigan St., Milwaukee, Wis. (M.) Articles on teaching, organization, vocational subjects, 1000 to 5000. Wm. C. Bruce. $\frac{1}{2}$ c, Pub.

NORMAL INSTRUCTOR AND PRIMARY PLANS, Dansville, N. Y. (M.) Educational articles for primary, intermediate and grammar grade teachers, juvenile verse, school plays, short-stories. Fair rates, Pub.

POPULAR EDUCATOR, 50 Broomfield St., Boston. (M.) Educational articles. \$2.50 column, Pub.

PRIMARY EDUCATION, 50 Broomfield St., Boston. Educational articles. \$2.50 column, Pub.

Health, Hygiene

JOURNAL OF THE OUTDOOR LIFE, 370 7th Ave., N. Y. (M.) Anti-tuberculosis articles. Indefinite.

MUSCLE BUILDER, 1926 Broadway, N. Y. (M.) Exercise, health, diet, outdoor sports articles. $\frac{1}{4}$ c, Pub.

NATION'S HEALTH, THE, 22 E. Ontario St., Chicago. (M.) Essays, articles up to 1500, short-stories, science news, physical education, preventive medical research articles. 1c, Pub.

PHYSICAL CULTURE, 1926 Broadway, N. Y. (M.) Articles on health hygiene, diet, exercise. Short-stories, serials. Walter E. Colby. 2c, Acc.

STRENGTH, 2741 N. Palethorp St., Philadelphia. (M.) Health, hygiene, exercise, diet articles. Up to 1c, Pub.

TRAINED NURSE AND HOSPITAL REVIEW 37 W. 39th St., N. Y. Medical, nursing, health, hospital administration articles, 1500 to 3000. Meta P. Newman. Fair rates, Pub.

Religious

AMERICAN HEBREW, 19 W. 44th St., N. Y. (M.) Jewish articles, fiction. $\frac{1}{2}$ c up, Pub.

BAPTIST, THE, 417 S. Dearborn St., Chicago. (W.) Religious articles, church work. Indefinite.

BENZIGER'S MAGAZINE, 36 Barclay St., N. Y. (Q.) Catholic novels only. Indefinite.

CATHOLIC WORLD, 120 W. 60th St., N. Y. (M.) Catholic religious articles, short-stories, verse. Indefinite.

CHRISTIAN ENDEAVOR WORLD, 41 Mt. Vernon St., Boston. (W.) Informative and religious articles, short-stories, serials, 3500-50,000; verse. Amos R. Wells. $\frac{1}{2}$ c, Acc.

CHRISTIAN GUARDIAN, 299 Queen St., W., Toronto. Religious articles, short-stories up to 1500, verse. $\frac{1}{3}$ to 1c, Pub.

CHRISTIAN HERALD, 91-103 Bible House, New York. (W.) Religious, sociological articles; occasional short-stories. Omar Hite. 1 to 5c, Pub.

CHRISTIAN STANDARD, 9th and Cutter Sts., Cincinnati, O. (W.) Religious articles, fiction, verse, news. Closed market.

CHURCHMAN, 2 W. 47th St., N. Y. Religious. Indefinite.

COLUMBIA, 45 Wall St., New Haven, Conn. (M.) Catholic family interests. Sociological, informative, religious articles; short-stories, verse. Fair rates, Pub.

CONGREGATIONALIST, 14 Beacon St., Boston. Religious articles, short-stories, verse. W. D. Gilroy, D.D. Fair rates Pub.

CONTINENT THE, 509 S. Wabash Ave., Chicago. Presbyterian interests. Religious, informative articles; comment, verse. 1c, Acc.

MAGNIFICAT, 435 Union St., Manchester, N. H. Catholic articles, short-stories, serials, verse. Indefinite, Acc.

MENORAH JOURNAL, 167 W. 13th St., N. Y. Jewish short-stories, one-act plays, essays. Henry Hurwitz. 2c up, Acc.

UNION SIGNAL, THE, Evanston, Ill. (M.) Short-stories, short serials, on prohibition, law enforcement. Fair rates, Pub.

PRESBYTERIAN, THE, 1217 Market St., Philadelphia. Religious miscellany. Indefinite.

WAYS FROM THE ROSE CROSS, Oceanside, Cal. (M.) Religion, occultism, Rosicrucian doctrines, astrology, healing. No payment.

REALITY, 17 W. 42nd St., N. Y. Bahai doctrines, philosophical and religious articles. Dr. Harrison G. Dyar. No payment.

SODALITY MAGAZINE, THE, 626 N. Vandeventer Ave., St. Louis, Mo. (M.) Catholic short-stories, serials, news items, articles. Indefinite rates, Pub.

STANDARD BIBLE SCHOOL WORKER, Standard Pub. Co., Box 5, Sta. N, Cincinnati. (Qu.) Articles up to 5000 on church school work. $\frac{1}{2}$ c, Pub.

SUNDAY SCHOOL TIMES, 1031 Walnut St., Philadelphia. (W.) Religious articles, verse. \$4 per M. Acc.

SUNDAY SCHOOL WORLD, 1816 Chestnut St., Philadelphia. Religious articles. $\frac{1}{2}$ c, Acc.

Scientific, Technical, Radio, Mechanics

HOME HAPPINESS, Lake Short Bank Bldg., Chicago. Essays, articles, short-stories, verse, on home uses of electricity, 800. Good rates, Acc.

NATURE MAGAZINE, 1214 16th St., Washington, D. C. (M.) Popular scientific and outdoor articles, illustrated, 1500 to 2000. Percival S. Risdale. \$5 to \$50, Acc.

POPULAR MECHANICS, 200 E. Ontario St., Chicago. (M.) Illustrated articles, scientific, mechanical, industrial, discoveries, novelties, 50 to 2000. L. K. Weber. 1c up, Acc.

POPULAR RADIO, 627 W. 43rd St., N. Y. (M.) Authoritative, helpful articles on new inventions and applications of radio, 50 to 5000. Kendall Banning. 1c for department items, 2 to 5c for features, \$2 to \$3 for photos, Acc.

POPULAR SCIENCE MONTHLY, 250 4th Ave., N. Y. (M.) Brief, illustrated articles, scientific, non-technical, mechanical, labor-saving devices, discoveries, under 3000. Sumner N. Blossom. 1c up to 10c, Acc. \$3 up for photos.

RADIO AGE, 500 N. Dearborn St., Chicago. Technical and semi-technical articles up to 2000. Frederick A. Smith. $\frac{1}{2}$ c to 1c, Pub.

RADIO BROADCAST, Garden City, L. I. (M.) Radio articles. A. H. Lynch. 1 to 2c, Acc.

RADIO DIGEST, 510 N. Dearborn St., Chicago. (W.) Articles on broadcasting stations and artists with photos 500 to 1000, short-stories, novelettes, serials of radio adventure, romance. E. E. Plummer. 1c to 10c; news items, $\frac{1}{2}$ c agate line; no payment for verse; photographs \$2.

RADIO NEWS, 53 Park Place, N. Y. (M.) Radio articles. Hugo Gernsback, 1 to 3c, Pub.

SCIENCE AND INVENTION, 53 Park Pl., N. Y. (M.) Scientific short-stories 2000 to 5000, serials 30,000 to 50,000. Illustrated articles, invention, popular science; numerous contests. H. Gernsback. Payment in prizes.

SCIENTIFIC AMERICAN, 233 Broadway, N. Y. (M.) Scientific, popular, technical articles, discoveries, inventions. A. A. Hopkins. 1c, Acc.

Sporting, Outdoor, Hunting, Trapping, Fishing

ALL SPORTS MAGAZINE, 5 N. Wabash Ave., Chicago. (M.) Outdoor sports, hunting, fishing, with photographs. Joe Godfrey, Jr. Indefinite rates, Pub.

AMERICAN GOLFER, THE, 353 4th Ave., N. Y. Sport and golf interests. Grantland Rice. Inc.

AMERICAN FORESTS AND FOREST LIFE, Lenox Bldg., Washington, D. C. (M.) Illustrated articles 1500 to 2000. Ovid M. Butler. \$5 per printed page, Pub.

FIELD AND STREAM, 45 W. 45th St., N. Y. (M.) Illustrated camping, fishing, hunting, sportsmen's articles, up to 3500. Ray P. Holland. 1c, Acc.

FOREST AND STREAM, 221 W. 57th St., N. Y. (M.) Camping, fishing, hunting, sportsmen's articles. W. A. Bruette. $\frac{1}{2}$ c, Pub.

FUR-FISH-GAME, 174 E. Long St., Columbus, O. (M.) Fishing, hunting, fur-raising articles, 1000 to 5000, illustrated. A. R. Harding. $\frac{1}{4}$ c up, Pub.

GOLFER'S MAGAZINE, 4753 Grand Blvd., Chicago. (M.) Articles on golf and golfers. H. B. McMeal. Low rates, Pub.

GOLF ILLUSTRATED, 425 5th Ave., N. Y. (M.) Articles on golf and golfers. William Henry Beers. Low rates, Pub.

HUNTER-TRADER-TRAPPER, 386 S. 4th St., Columbus, O. (M.) Fur farming, hunting dog raising articles, 1000 to 1500. O. Kuechler. Acc.

NATIONAL SPORTSMAN, 75 Federal St., Boston. (M.) Hunting, fishing, camping. Low rates, Pub.

OUTDOOR LIFE, 1824 Curtis St., Denver, Colo. (M.) Hunting, fishing, camping articles, verse. No fiction. J. A. McGuire. Rarely makes payment.

OUTDOOR RECREATION, Mount Morris, Ill. (M.) Hunting, fishing, camping. Dan B. Starkey. Fair rates, Pub. (Slow.)

OUTING, 71-73 Broad St., Columbus, O. (M.) Hunting, fishing, camping. Indefinite rates, Acc.

SPORTLIFE, 1926 Broadway, N. Y. (M.) Human-interest, recreation and sporting articles 1000 to 2000, short-stories 3000 to 6000, anecdotes. Edgar Forest Wolfe. Articles 1c, fiction 2c, Acc.

SPORTS AFIELD, 1402 Pontiac Bldg., Chicago. (M.) Hunting, fishing, camping. Claude King. Pays only occasionally.

SPORTS GRAPHIC, 353 4th Ave., N. Y. (M.) Outdoor sports 1200. Fair rates, Pub.

SPUR, THE, 425 5th Ave. Sport, society articles, jokes, epigrams, brief humorous verse. H. S. Adams. Fair rates, Acc.

Theatrical

BILLBOARD, 25 Opera Pl., Cincinnati, O. (W.) Theatrical news, articles. 1c up, Pub.

STAGE AND SCREEN, 104 W. 42nd St., N. Y. (M.) Human-interest, personality articles 1500 to 2000, theatrical love short-stories 4000 to 5000. Frank Armer. 1½c, Pub.

THEATRE MAGAZINE, 2 W. 45th St., N. Y. (M.) Theatrical articles. A. Hornblow. Fair rates, Pub.

VARIETY, 1536 Broadway, N. Y. (W.) Theatrical articles, news. Indefinite.

Trade Journals, Miscellaneous

AMERICAN HATTER, 1225 Broadway, N. Y. (M.) Trade miscellany. E. F. Hubbard. ½c to 1c, Acc. \$2 for photos.

AMERICAN LUMBERMAN, 431 S. Dearborn St., Chicago. (W.) Trade miscellany. 1c up, Pub.

AMERICAN STATIONER AND OFFICE OUTFITTER, 10 W. 39th St., N. Y. (W.) Trade miscellany. Low rates, Pub.

DOMESTIC ENGINEERING, 1900 Prairie Ave., Chicago. Plumbing trade miscellany. ½c, Pub.

DRUGGIST, THE, 161 S. Front St., Memphis, Tenn. Helpful drug trade miscellany. ½c, Acc., \$2.50 for photos.

EDITOR & PUBLISHER, Times Bldg., N. Y. (W.) Newspaper trade journal. Articles and news items. Marlen E. Pew. \$2 col. up, Pub.

FOURTH ESTATE, THE, 232 W. 59th St., N. Y. (W.) Newspaper articles, news. Fred J. Runde. Indefinite rates, Pub.

GOOD HARDWARE, 912 Broadway, N. Y. (M.) Hardware retailers' trade articles, serious and humorous. G. K. Hanchett. 1 to 2c, Acc.

HARDWARE & HOUSE FURNISHING GOODS, 1606 Hurt Bldg., Atlanta, Ga. (M.) Trade miscellany. ½c, Pub.

HARDWARE & IMPLEMENT JOURNAL, 1808 Main St., Dallas, Tex. Trade miscellany. ½c, Pub.

HOUSE FURNISHING REVIEW, 71 Murray St., N. Y. (M.) Retailing, buying and manufacturing articles 500 to 2000. Up to 1c, Pub.

INLAND PRINTER, 632 Sherman St., Chicago. (M.) Printing trade articles. Fair rates, Pub.

INLAND MERCHANT, 1170 Broadway, N. Y. (M.) Merchandising, inspirational articles 1500 to 2500. Alex. Moss. ½c up, Pub.

JEWELERS' CIRCULAR, THE, John St., N. Y. Trade miscellany. ½c up, Pub.

KEYSTONE, THE, P. O. Box 1424, Philadelphia. (M.) Jewelry trade miscellany. W. Calver Moore. 1/3 to 2c Pub.

LUMBER, Columbia Bldg., St. Louis. Trade miscellany. ½c, Pub.

MILLINERY TRADE REVIEW, 1225 Broadway, N. Y. (M.) Trade miscellany. E. F. Hubbard. ½c to 1c, Acc. \$2 for photos.

MANUFACTURING JEWELER, THE, 42 Weybosset St., Providence, R. I. (M.) Up to ½c, Pub.

MERCHANT-ECONOMIST AND DRYGOODSMAN, 1627 Locust St., St. Louis. Merchandising trade miscellany, 50 to 1000. Mills Wellsford. 1c to 1½c, \$2.50 for photos, Acc.

NATIONAL JEWELER, 536 S. Clark St., Chicago. (M.) Trade miscellany. F. R. Bentley. ½c to 1c, Acc.

NATIONAL LAUNDRY JOURNAL, 120 Ann St., Chicago. Trade miscellany. ½c, Pub.

NATIONAL PRINTER-JOURNALIST, Montgomery Bldg., Milwaukee. (M.) Newspaper business and production articles. J. L. Meyer. ½c up, Pub.

NATIONAL RETAIL LUMBER DEALER, Railway Exchange Bldg., Chicago. Trade miscellany. ½c, Pub.

NOTION AND NOVELTY REVIEW, 1170 Broadway, N. Y. (M.) Retailers' trade articles. A. P. Haire. 1c, Pub.

OPTOMETRIC WEEKLY, 17 N. Wabash Ave., Chicago. Trade miscellany. ½c, Pub.

PLUMBERS' TRADE JOURNAL, 239 W. 30th St., N. Y. (M.) Trade Miscellany. Harold A. Heatherton. Good rates, Pub.

PLUMBING AND HEATING SUPPLY SALESMAN, 239 W. 30th St., N. Y. (M.) Plumbing jobbers' salesman problems. 1c, Acc.

PROGRESSIVE GROCER, 912 Broadway, N. Y. (M.) Grocery trade retailing articles, serious and humorous. G. K. Hanchett. 1 to 2c, Acc.

PUBLISHERS' WEEKLY, 62 W. 45th St., N. Y. Booksellers' miscellany. 1c, Acc.

RETAIL FURNITURE SELLING, 608 S. Dearborn St., Chicago. (M.) Trade miscellany. 1½c up, Pub. \$2.50 for photos.

RETAIL LEDGER, 1346 Chestnut St., Philadelphia. (2-M.) Department store management, retail business articles, illustrations. Wm. Nelson Taft. 1c, Acc. \$3 for photos.

RURAL TRADE, 8th and Jackson Sts., Topeka, Kan. Storekeepers' trade articles, merchandising, buying, advertising, 500 to 700. R. H. Gilkeson. 1c, Pub.

SOUTHERN CARBONATOR & BOTTLER, 504 Bona Allen Bldg., Atlanta, Ga. Trade miscellany. ½c, Pub.

SPORTING GOODS DEALER, 10th and Olive Sts., St. Louis, Mo. (M.) Trade miscellany, illustrated reviews on merchandising, store arrangement, news reports on store activities. Ames A. Castle. ½c up, Pub.

SPORTING GOODS JOURNAL, 9 S. Clinton St., Chicago. (M.) Trade miscellany. H. C. Tilton. ½c, Pub.

STARCHROOM LAUNDRY JOURNAL, 415 Commercial Square, Cincinnati, O. (M.) Trade miscellany. A. Stritmatter. Fair rates, Pub.

STORE OPERATION, 205 Caxton Bldg., Cleveland, O. (M.) Trade miscellany 500 to 2500. H. E. Martin. 1c, Pub.

TOILET GOODS, 18 W. 34th St., N. Y. Trade miscellany. 2c, Pub.

VARIETY GOODS MAGAZINE, 812 Huron Road, Cleveland, O. Merchandising miscellany. Harry E. Martin. ½ to 1c, Pub. \$1 to \$2 for photos.

WESTERN WAY IN NEWS, THE, 1800 Transportation Bldg., Chicago. Railway employees' interests. H. W. Arends. Indefinite rate, Pub.

Motion Picture

- FILM FUN, 627 W. 43d St., N. Y. (M.) Limited market for movie humor. George Mitchell. Low rates, Pub.
- PHOTOPLAY MAGAZINE, 221 W. 57th St., N. Y. (M.) Articles, short-stories, serials, photoplay background. James R. Quirk. Good rates, Acc.
- PICTURE PLAY MAGAZINE, 79 7th Ave., N. Y. (M.) Photoplay miscellany. Closed market.
- MOTION PICTURE CLASSIC, 175 Duffield St., Brooklyn. (M.) Limited market, photoplay miscellany. Frederick J. Smith. Indefinite rates, Acc.
- MOTION PICTURE MAGAZINE, 175 Duffield St., Brooklyn. (M.) Photoplay articles. Limited market. Agnes Smith. Indefinite rates, Acc.
- MOVIE MAGAZINE, 1926 Broadway, N. Y. (M.) Movie fiction, interviews, news, miscellany. 2c, Pub.

MOVIE MONTHLY, 175 Duffield St., Brooklyn Limited market for photoplay miscellany. Lawrence Reid. Indefinite rates, Acc.

SCREENLAND, 145 W. 57th St., N. Y. (M.) Photoplay news articles, dramatic short-stories. Eliot Keen. Fair rates, Acc.

Musical

- ETUDE, THE, 1714 Chestnut St., Philadelphia. (M.) Articles on musical education. James F. Cooke. 1c up, Pub.
- MUSICAL AMERICA, 501 5th Ave., N. Y. (M.) Musical miscellany. \$3.50 column, Pub.
- MUSICIAN, 901 Steinway Bldg., N. Y. (M.) Musical miscellany. ½c, Pub.
- SINGING, Rm. 902, 111 W. 57th St., N. Y. (M.) Vocal, opera, church, concert, choral music articles. Alfred Homan. Inc.

List D

Juvenile Publications.

AMERICAN BOY, THE, 550 Lafayette Bldg., Detroit, Mich. (M.) Older boys. Short-stories 1000 to 4500, serials up to 45,000, articles, one-act plays, brief accounts of boy activities, short miscellany. Griffith Ogden Ellis. 1½c up, Acc.

AMERICAN GIRL, 670 Lexington Ave., N. Y. (M.) Medium ages. Girl Scouts publication. Mystery, adventure, boarding school short-stories, 3000 to 5000; serials up to 25,000; general articles. Helen Ferris. 1c up, Acc.

BEACON, THE, 25 Beacon St., Boston. (W.) Boys and girls, medium ages. Short-stories 1800 to 2000; serials, verse, miscellany. 1/3c, Acc.

BOY LIFE, Standard Pub. Co., 9th and Cutter Sts., Cincinnati. (W.) Medium ages. Short-stories 2000, serials, articles, miscellany. 1/3c up, Acc.

BOYS' COMRADE, Christian Bd. of Publication, 212 Pine St., St. Louis. (W.) Ages 14 to 18. Short-stories 2000, serials, illustrated articles 100 to 1500, verse, miscellany. O. T. Anderson. ½c, Acc.

BOYS' FRIEND, United Brethren Pub. House, Dayton, O. (W.) Boys' short-stories 1250 to 2000. Serials. J. W. Owen. \$1.50 to \$4 a story, Acc.

BOYS' LIFE, 200 5th Ave., N. Y. (M.) Boy Scouts publication, ages 14 to 18. Short-stories, 2000 to 5000, serials up to 35,000; articles. James E. West. 1c up, Acc.

BOYS' OWN MAGAZINE, 116 W. 39th St., N. Y. (M.) Boys' interests. Adventure, humorous, school short-stories, 2000 to 5000; thrilling serials, articles. Herbert Hungerford. 1c to 3c, Acc.

BOYS' WEEKLY, THE, Southern Baptist Convention, 161 8th Ave., N., Nashville, Tenn. Ages 9 to 15. Short-stories 2000; serials, articles, miscellany. Fair rates, Acc.

BOYS' WORLD, D. C. Cook Pub Co., Elgin, Ill. (W.) Boys 13 to 16. Short-stories 2000 to 2400; serials 4000 to 16,000; short articles 100 to 500, illustrated feature articles, miscellany. D. C. Cook, Jr. \$4 per M up, Acc.

CHILD'S GARDEN, A, Orland, Calif. Younger children. Usually no pay; occasionally ¼c, Acc.

CHILD'S GEM, Southern Baptist Convention, 161 8th Ave., N., Nashville, Tenn. (W.) Very young children. Brief short-stories, articles 300 to 600, verse. ¼ to ½c, Acc.

CHILD LIFE, Rand, McNally & Co., 536 S. Clark St., Chicago. (M.) Ages 2 to 10. Humorous short-stories and boys' material up to 1600. Rose Waldo. ½c to 1c, Acc.

CLASSMATE, THE, Methodist Book Concern, 420 Plum St., Cincinnati. (W.) Young people and adults. Short-stories, serials, articles, miscellany. E. Leigh Mudge. Fair rates, Acc.

COUNTRYSIDE, Elgin, Ill. (W.) Family reading. Farm life short stories 2000 to 2400, serials up to 18,000, articles, miscellany. D. C. Cook Pub. Co. ½c up, Acc.

DEW DROPS, D. C. Cook Pub Co., Elgin, Ill. (W.) Children, ages 6 to 8. Brief short-stories, serials, articles 600 to 900, miscellany. ½c up, Acc.

EPWORTH HERALD, 740 Rush St., Chicago. (W.) Young People, 16 to 25. Religious articles 1000 to 1500, short, nature and religious verse, miscellany. W. E. J. Gratz. 1/3 to 1c, Acc.

EVERY GIRL'S MAGAZINE, 31 E. 17th St., N. Y. (M.) Camp Fire Girls' publication, 12 to 18. Short-stories, serials, articles, miscellany. Mary E. Squire. 1-3 to ½c, Pub.

FORWARD, Presbyterian Bd. of Christian Education, Witherspoon Bldg., Philadelphia. (W.) Young people, high school age. Short-stories, serials, articles, miscellany. ½c, Acc.

FRONT RANK, THE, Christian Bd. of Pub., 2710 Pine St., St. Louis, Mo. (W.) Young people, teen ages. Moral short-stories 2000 to 2500, serials 20,000 to 24,000, 10 to 12 chapters, young men and women characters, articles, verse, 8 to 30 lines, scenic photos. O. T. Anderson, ½c, Acc.

GIRLHOOD DAYS, Standard Pub Co., 9th and Cutter Sts., Cincinnati, O. (W.) Ages 12 to 18. Short-stories, 2400 to 3000, out-of-door type, serials, articles, miscellany. 1-3c up, Acc.

GIRLS' CIRCLE, Christian Bd. of Pub., 2712 Pine St., St. Louis. (W.) Ages 13 to 17. Short-stories 2500, serials 8 to 10 chapters, articles 100 to 2000, poems up to 20 lines. Erma R. Bishop. ½c up, Acc.

GIRLS' COMPANION, D. C. Cook Pub. Co., Elgin, Ill. (W.) Ages 13 to 17. Short-stories up to 2400, serials, illustrated articles 1000, miscellany. ½c, Acc.

GIRLS' FRIEND, United Brethren Pub. House, Dayton, O. (W.) Girls' short-stories 1250 to 2000, serials. J. W. Owen. \$1.50 to \$4 a story, Acc.

GIRLS' WEEKLY, THE, So. Baptist Conv., 161 8th Ave., N., Nashville, Tenn. (W.) Ages 9 to 15. Short-stories, serials, miscellany. Fair rates, Acc.

GIRLS' WORLD, Am. Baptist Pub. Society, 1701 Chestnut St., Philadelphia. (W.) Ages 13 to 16. Short-stories up to 2500, serials, miscellany. ½c, Acc.

HAVERSACK, THE, Methodist Pub. House, 810 Broadway, Nashville, Tenn. (W.) Boys, 10 to 17. Short-stories 2000 to 3000, serials 8 to 10 chapters, miscellany. ½c, Acc.

JOHN MARTIN'S BOOK, 33 W. 39th St., N. Y. (M.) Children 3 to 10. Brief short-stories, fairy tales, nature stories, up to 1000; verse. John Martin. ½c up, Acc.

JUNIOR CHRISTIAN ENDEAVOR WORLD, 41 Mt. Vernon St., Boston. (W.) Short-stories 1500, serials, miscellany. Amos R. Wells. ½c, Acc.

JUNIOR HOME MAGAZINE, 1018 S. Wabash Ave., Chicago. (M.) Juvenile short-stories, "how-to-make" articles, miscellany. Bertha M. Hamilton. Low rates, Pub.

JUNIOR LIFE, Standard Pub. Co., Box 5, Sta. N. Cincinnati. (W.) Children 8 to 12. Short-stories up to 1000. $\frac{1}{2}$ c, Acc.

JUNIOR WORLD, Christian Bd. of Pub., 2710 Pine St., St. Louis. (W.) Children 9 to 12. Short-stories 2000 to 2500, serials 8 to 10 chapters, poems up to 20 lines, informative articles 100 to 1800. Constance Warren. \$4 to \$5 per M, Acc.

JUNIOR WORLD, Am. Baptist Pub. Society, 1701 Chestnut St., Philadelphia. (W.) Children 9 to 12. Short-stories up to 2500, serials, miscellany. \$4 per M, Acc.

KIND WORDS, So. Baptist Convention, 161 8th Ave., N., Nashville, Tenn. (W.) Young people, teen ages. Short-stories 1000 to 2000, serials, miscellany. $\frac{1}{4}$ c, Acc.

KINDERGARTEN PRIMARY MAGAZINE, Manistee, Mich. (M.) Ages 4 to 6. Short-stories, verse. Low rates, Acc.

LOOKOUT, THE, Standard Pub. Co., 8th and Cutter Sts., Cincinnati. (W.) Young people. Short-stories, serials, religious miscellany. Guy P. Leavitt. $\frac{1}{2}$ c, Acc.

LUTHERAN BOYS AND GIRLS, Lutheran Pub. House, 1228 Spruce St., Philadelphia. Ages 12 to 14. Low rates, Acc.

LUTHERAN YOUNG FOLKS, Lutheran Pub. House, 1228 Spruce St., Philadelphia. (W.) Older boys and girls. Descriptive and inspirational articles, short-stories, 2000 to 3500; serials, 4 to 12 chapters; miscellany. W. L. Hutton. Fair rates, Acc.

MAYFLOWER, THE, Pilgrim Press, 14 Beacon St., Boston. (W.) Under 9. Short-stories 300 to 700, verse. Fair rates, Acc.

OLIVE LEAF, Augustana Book Concern, Rock Island, Ill. (W.) Brief children's stories, especially animal stories. C. W. Foss. 1/3c, Pub.

ONWARD, Box 1176, Richmond, Va. (W.) Young people, medium ages. Short-stories, serials, miscellany. $\frac{1}{2}$ c, Acc.

OPEN ROAD, THE, 248 Boylston St., Boston, 17. (M.) Boys' interests. Opportunity, sport, business, adventure, school-life, humorous short-stories 2000 to 7000, serials up to 50,000, articles 1500 to 3000, humorous verse 4 to 20 lines. C. H. Ernst. 1c, Acc.

OUR LITTLE FOLKS, United Brethren Publishing House, Dayton, O. (W.) 4 to 9 years. Short-stories 300 to 600. $\frac{1}{4}$ c, Acc.

OUR LITTLE ONES, Am. Baptist Pub. Soc., 1701 Chestnut St., Philadelphia. (W.) Very little children. Short-stories 300 to 600, verse. J. W. Owen. Up to $\frac{1}{2}$ c, Acc.

OUR YOUNG PEOPLE, M. E. Church So., 810 Broadway, Nashville, Tenn. (W.) Family reading. Short-stories 2500 to 3500, serials 8 to 12 chapters, miscellany. $\frac{1}{2}$ c, Acc.

PICTURE STORY PAPER, 150 5th Ave., N. Y. Children 4 to 8. Short-stories 300 to 800, verse. $\frac{3}{4}$ to 1c, Acc.

PICTURE WORLD, Am. Sunday School Union, 1816 Chestnut St., Philadelphia. (W.) Children under 12. Short-stories 400 to 800, verse. \$3 to \$4 per M. up, verse 50c stanza, Acc.

PIONEER, THE, Presbyterian Bd. of Christian Education, Witherspoon Bldg., Philadelphia. (W.) Boys 10 to 14. Short-stories, serials, miscellany. 2-5c to $\frac{1}{2}$ c, Acc.

PORTAL, Methodist Book Concern, 420 Plum St., Cincinnati. (W.) Girls, 9 to 15. Short-stories 1500 to 3000, serials 20,000 to 25,000, articles, miscellany. Wilma K. McFarlan. Fair rates, Acc.

PURE WORDS, Standard Pub. Co., 9th and Cutter Sts., Cincinnati. (W.) Very young children. Short-stories, verse. Low rates, Acc.

QUEEN'S GARDENS, Presbyterian Bd. of Christian Education, Witherspoon Bldg., Philadelphia.

(W.) Girls 10 to 14. Short-stories, 2000 to 2500; serials, miscellany. 2-5c to $\frac{1}{2}$ c, Acc.

ROPECO MAGAZINE, Rogers, Peet & Co., 842 Broadway, N. Y. (M.) Boys, 10 to 20. Short-stories, fairy tales, articles, miscellany. 1c, Acc.

ST. NICHOLAS, Century Co., 353 4th Ave., N. Y. (M.) Children all ages. Short-stories 1500 to 3500, serials, informative articles, verse. Usually overstocked. Wm. Fayal Clarke. 1c up, Acc. and Pub.

STORYLAND, Christian Bd. of Pub., 2712 Pine St., St. Louis. (W.) Children under 9. Short-stories 300 to 1000, handicraft articles 300 to 500, poems under 20 lines. Constance Warren. \$4 to \$5 per M, Acc.

SUNBEAM, Presbyterian Bd. of Christian Education, Witherspoon Bldg., Philadelphia. (W.) Little folks. Short-stories up to 400, verse. $\frac{1}{4}$ to $\frac{1}{2}$ c, Pub.

SUNBEAMS, Lutheran Pub. House, 1228 Spruce St., Philadelphia. (W.) Children under 10. Short-stories up to 400 with illustrations. Fair rates, Acc.

SUNSHINE, Lutheran Pub. House, 1228 Spruce St., Philadelphia. (W.) Children under 10. Short-stories up to 400. Fair rates, Acc.

TARGET, Methodist Book Concern, 420 Plum St., Cincinnati. (W.) Boys, 9 to 15. Short-stories 1500 to 3000, serials 20,000 to 25,000, articles, miscellany. Alfred D. Moore. $\frac{1}{2}$ c up, Acc.

TORCHBEARER, THE, M. E. Church So., 810 Broadway, Nashville, Tenn. (W.) Girls, 10 to 17. Short-stories 2000 to 3000, serials 8 to 10 chapters, miscellany. $\frac{1}{2}$ c, Acc.

WATCHWORD, THE, Otterbein Press, Dayton, O. (W.) Short-stories, moral tone, miscellany. Low rates, Acc.

WELLSPRING, Pilgrim Press, 14 Beacon St., Boston. (W.) Boys and girls, medium ages. Short-stories, serials, miscellany. $\frac{1}{2}$ c, Acc.

WHAT TO DO, D. C. Cook Pub. Co., Elgin Ill. (W.) Boys and girls 9 to 12. Short-stories, 2500; serials, 6 chapters; miscellany, 100 to 500; articles, 1500. \$5 per M. up, Acc.

YOUNG CHURCHMAN, THE, 1801 Fond du Lac Ave., Milwaukee, Wis. (W.) Boys and girls 10 to 15. Moral short-stories 2000, miscellany. Pearl H. Campbell. Moderate rates, Acc. (Limited market.)

YOUNG CRUSADER, THE, 1730 Chicago Ave., Evanston, Ill. (M.) Character building; children's paper of the W. C. T. U. Windsor Grow. \$2 per M, Pub.

YOUNG ISRAEL, Rm. 10, 1520 Broadway, N. Y. (M.) Children under 16. Short-stories, articles, verse, Jewish and biblical. Elsa Wehl. Indefinite rates.

YOUNG PEOPLE, Baptist Pub. Soc., 1701 Chestnut St., Philadelphia. (W.) Medium ages. Short-stories 2000 to 3000, serials, articles, miscellany. Up to $\frac{1}{2}$ c, Acc.

YOUNG PEOPLE'S PAPER, 1816 Chestnut St., Philadelphia. (W.) Feature and inspirational articles under 1500, short-stories to 3000, serials 13,000. Boys and girls, teen ages. \$4 to \$5 per M, Acc.

YOUNG PEOPLE'S WEEKLY, D. C. Cook Pub. Co., Elgin, Ill. Boys and girls 17 to 20. Short-stories, 3000; serials up to 8 chapters; illustrated articles, miscellany. \$5 per M. up, Acc.

YOUTH'S COMPANION, THE, 8 Arlington St., Boston. (W.) Family reading, boys and girls, all ages. Short-stories up to 4500, serials, informative articles, miscellany, verse. Harford Powell, Jr. 1 to 3c, Acc.

YOUTH'S COMRADE, THE, Nazarene Pub. Soc., 2109 Troost Ave., Kansas City. (W.) Boys and girls, medium ages. Short-stories 2000, serials, articles, miscellany. Low rates, Pub.

YOUTH'S WORLD, Am. Baptist Pub. Soc., 1701 Chestnut St., Philadelphia. (W.) Boys, 13 to 18. Short-stories up to 2500, serials, 2 to 8 chapters, miscellany. Up to $\frac{1}{2}$ c, Acc.

THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

Smart Set, 119 W. Fortieth Street, New York, "wants more smart stories," writes F. Orlin Tremaine, editor. "We have been getting plenty of the 'Cut-to-Pattern' variety, but we are looking for the sort that will keep editors awake reading them. The first-person style is not synonymous with a cramped style. Poe's 'Murders in the Rue Morgue' was a first-person style proposition and he managed to put a first-rate kick in it."

Fighting Romances, 1926 Broadway, New York, H. A. Keller, editor, writes: "This magazine is in the market for strong, stirring stories of the West, Canada and Alaska, old and new; but if I get a story of the old West it must be told in such a way as to make the action appear to be current. The romance in the title of the magazine is of two kinds, as romances are carried out in the policy of the book. In the order of their importance, I am looking for stories that romanticize a section of the outdoors; the keynote in each story should be that readers will be impelled to go to the section of the country representing the locale, because of its scenic appeal. Next, the romance concerns itself with a strong girl or love interest. I want stories of the hates and intrigues of cattle rangers, miners, prospectors, sheriffs and so on. This is a broad policy and the market is wide open. I cannot use war stories." *Fighting Romances* is a Macfadden publication understood to be paying 2 cents a word on publication.

McClure's Magazine, 119 W. Fortieth Street, New York, which was recently purchased by William Randolph Hearst, will be edited by Arthur McKeogh, formerly associate editor of *Cosmopolitan*. The former editor, S. S. McClure, has gone on a trip to Europe. R. E. Berlin, business manager of *Smart Set*, has also been made business manager of *McClure's*.

The American Parade, 39 E. Twenty-eighth Street, New York, temporary editorial address, 166 Remsen Street, Brooklyn, N. Y., has appeared as a magazine in book form. It is a quarterly, costing \$1 per issue, and the first issue contains 224 pages. W. Adolphe Roberts, editor, has gathered together a number of distinguished contributors. Short-stories, essays, sketches, long and short poems, all of highly sophisticated character, are included in the contents. Editorially Mr. Roberts announces that *The American Parade* "will march to the swift and splendid rhythm of its day, as that

is realistically perceived in our western world. It will have no policy, in the sense of tabooing certain subjects and sanctifying others. But it will substitute a personality for a policy. It does not propose to be a scrap book of chaotic comment, or a literary Salon des Independants. Those who write for it will be free to use whatever material seems best to them, so long as they use it with clarity—so long as they portray the pageantry of our modern American life, which is glittering, hard-surfaced, and, above all, clear in its motivation."

Detective Story Magazine, 79 Seventh Avenue New York, F. E. Blackwell, editor, writes: "We use detective stories and other fiction having a crime element, articles about criminal activities, penal conditions, etc. The lengths of material desired are serials, 36,000 to 80,000 words; novellettes, 25,000 to 30,000; short-stories, 2500 to 7500; articles, 2500 to 5000 words. Payment is from 1 to 2 cents a word on acceptance."

The American Mercury, 730 Fifth Avenue, New York, announces that it "will print various articles on the religious situation in the United States, with special attention to the constant warfare between the more obscurantist sects and the forces of enlightenment and decorum. There will be plenty of room for contributions by volunteers." Contributors should remember that *The American Mercury* has an iconoclastic viewpoint.

America's Humor is the new title adopted by Ziff's, 345 Transportation Building, Chicago, which will hereafter be published quarterly. Harry Stephen Keeler is announced as editorial and art supervisor. According to Marie T. Conlin of the staff, "*America's Humor* will now use fiction and we are open to the submittance of genuinely humorous fiction stories, preferably with a sex angle, of 1200 to 5000 words. Short verse, which is really funny, satirical or droll, and epigrams are greatly in demand. Rates on stories run from 1 cent a word up, the 'up' applying to stories that assay well in laughs."

Adventure, Spring and Macdougall Streets, New York, will be published twice monthly instead of three times, beginning with April, 1926. The editors have informed regular contributors that their interests will be kept in mind, although, until the inventory of material has been reduced to normal, a minimum of stories will be purchased.

Little Letters ON SCREEN WRITING

NO. 1

By Winnifred Reeve, of
The Universal Pictures Corp.

"We frankly would rather buy a published story because it is then automatically copyrighted and we are protected from the danger of anyone complaining that our story or idea is stolen from them.

"The best advice I can give to writers of originals is to get their stories published in a magazine or book form before submitting them to picture companies. This not only furnishes them with splendid experience in story construction but also lends an added prestige to their story in the eyes of the producer. At the same time these writers should be willing to study the peculiar needs of the screen and compose their stories with these needs constantly in mind."



The producers now are admitting what **THE AUTHOR & JOURNALIST** has long maintained—there is no market for the original scenario.

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THE AUTHOR & JOURNALIST

1839 Champa Street, Denver, Colorado

THE WRITER'S MONTHLY

Edited by J. BERG ESENWEIN

A Magazine of Real Help for all Who Write.

MARY ROBERTS RINEHART says: "The *Writer's Monthly* looks awfully good to me. For years I have been telling beginning authors that there is nothing in the world so good for them as such a magazine. It puts them in touch with publications they would otherwise not think of. So many writers live away from New York, and since by the very nature of the work it must be done in solitude, it seems to me that such a magazine coming in once a month is like hand-shakes from a fellow craftsman."

Single copies 25 cents \$3.00 a year

Write for special offers

THE WRITER'S MONTHLY, Dept. 63
Springfield, Mass.

Fawcett's Magazine, Robbinsdale, Minn., "has re-established the former title of *True Confessions* as part of the title for the time being," writes the assistant editor, Jack Smalley. "We are also amending our plan to balance true stories with fiction because of the demand expressed by our readers for more of the true stories we have been printing. This means that we will be in the market for more true stories than in the past six months. We are looking for true romance and marriage stories under 6000 words. The major requirements for these true stories are lively plots which involve no situations that would be morally objectionable. Stories should have a definite setting and a direct style of narration—we don't want the ordinary wishy-washy confessions."

The Danger Trail, 799 Broadway, New York, Douglas M. Dodd, editor, and Harold Hersey, art editor, will use short stories of 1500 to 7000 words, novelettes up to 25,000 words, and serials from 45,000 to 80,000, dealing with adventure on the frontiers of the world and giving the illusion of reality. Payment is made on acceptance at 1 to 2 cents a word.

Mystery Magazine, 1133 Broadway, New York, Robert Simpson, editor, writes: "We are in the market for stories, well-written, with a mystery angle. Short stories may be any length, novelettes from 12,000 to 20,000 words, serials, 60,000 to 80,000. We use some verse." Referring to the matter of payment, he makes the somewhat ambiguous statement: "We pay on acceptance of material at usual rates."

Laughter, Drexel Building, Philadelphia, "is in the market for humorous material only," writes the editor, W. H. Kofoed. "We use articles up to 500 words, short-stories up to 4000 words, verse up to 36 lines, jokes, epigrams and short miscellany of 500 to 1000 words. Material must be humorous in construction and treatment, of any locale. Mediocre and poorly handled material cannot be used. Our subtitle is 'A Magazine of Good Humor' and we wish to emphasize the 'good,' also 'clean.' No sexy, off-color or vulgar material considered. We pay 1 cent a word up for fiction between the 1st and 15th of each month, irrespective of publication of material. We pay 15 to 25 cents a line for verse, 50 cents each for jokes, 35 cents each for epigrams. We offer monthly prizes of \$25, \$15 and \$10 for the three best jokes submitted, addressed to the Contest Editor."

The Boys' Own Magazine, 116 W. Thirty-ninth Street, New York, "is particularly interested in stories of 3000 words and less, with a great deal of action or else a strong humorous interest," according to the managing editor, Malcolm F. Pratt.

Two Worlds, 500 Fifth Avenue, New York, buys short-stories, poems and novelettes, for which it pays on publication the lump sums of \$5, \$25 and \$50, respectively.

Today's Housewife, formerly at 134 E. Seventieth Street, is now at 18 E. 189th Street, New York, and edited by Anne M. Griffin. The editor states: "We are in the market for short-stories of 3800 to 4000 words for which payment is made on acceptance." This magazine has heretofore been listed as paying on publication and has been slow in meeting its obligations to some authors.

Art Lovers' Magazine, 15 Park Row, New York, Freeman H. Hubbard, editor, writes, in reply to a charge by a contributor that it ignores requests for payment of material: "We report promptly on all manuscripts submitted and do not publish anything until we have come to an agreement with the contributor as to terms. Contributors are paid upon publication. This policy has been in force ever since I became editor, Jan. 18, 1925. The only exception to this is the case of a writer whose story was published before I assumed control, and I could find no record of an agreement for the price he demanded. *Art Lovers' Magazine* makes no pretense of being a profitable market for professional writers, but as editor, I have always dealt promptly and courteously and fairly with contributors. Because *Art Lovers'* is essentially a pictorial publication, we do not solicit manuscripts. We do publish considerable material from young writers at nominal rates and also reprint material by special arrangement."

Fiction House, Inc., 461 Eighth Avenue, New York, reports: "We are sending back good stories loaded to death with a too heavy vocabulary. Authors must use words our citizen-army understands. *Lariat Story Magazine* is at present filled up on humorous stories and serials. *North-West Stories* is sufficiently supplied with novelettes and serials, but otherwise the needs of *Love Romances*, *Action Stories*, *North-West Stories* and *The Lariat* are practically the same as formerly announced."

Verse, Independence Square, Philadelphia, writes a contributor: "We regret to inform you that owing to the financial and artistic exigencies of our other magazine, *The Philadelphian*, we are obliged temporarily to suspend publication of *Verse*. As there is every likelihood of it being resumed some time in the future, we hope that we may again have the pleasure of co-operating with you in the cause of good poetry." The editors also advise that *The Philadelphian*, of the same address, is no longer soliciting manuscripts but gets its articles on assignment only.

Current History, New York Times Co., New York, is in the market for articles of from 1500 to 3500 words on contemporary history of international interest, authentic, documented, non-partisan, etc., for which it pays 1 to 10 cents a word, on acceptance or publication, as it desires.

Modern Marriage Problems, a Macfadden publication, has been discontinued.

THE S. T. C. NEWS

A Page of Comment and Gossip About the
Simplified Training Course and Fiction
Writing Topics in General

VOL. III, No. 3

MARCH, 1926

EDITED BY DAVID RAFFELOCK

OVERCROWDED?

Beginning Writers Sometimes Alarmed About Opportunities of the Writing Field

Beginning writers are greatly concerned, now and then, over the rumor that the writing field is overcrowded. A newspaper recently added to this anxiety by printing an article in which was the following paragraph:

There are too many butchers, bakers, candlestick-makers, getting into the writing game. It would be much better if they stuck to the butchering, baking and candlestick-making rather than trying to enter the writing field. Too many schools are attempting to teach people to write, and the field is becoming overcrowded.

The truth in the foregoing is only a half-truth. The field is overcrowded with the poorly equipped, with those of exalted ambitions, but misguided. Some "schools" claim to make writers of bricklayers, scrubwomen and of anyone who is misguided enough to "fall" for the lure of easy money and facile fame. Such "institutes" do no more than give books of general technical information that could be obtained in any library and some offer "sales coupons," entitling the student to submit two or three stories to the school's supposed sales bureau. The raw efforts of their "students" are put on the shelves or hopelessly submitted to a few markets.

The writing field is certainly overcrowded with such "writers." They have been misled into spending their money, into fostering hopeless ambition; and in return they get nothing but disappointment. Editors get to know their stories and reject them with hardly more than a glance. Such "authors" make necessary large editorial staffs with readers whose main business is to return rejected manuscripts.

If writers had to pass an examination for fitness as do lawyers and doctors, there would be fewer of these schools. Their ridiculous records would shame them out of existence.

Conscientious, reliable training courses are not making the writing field overcrowded. Anyone can observe the great number of all-fiction magazines to be found on any newsstand. These magazines must be supplied with new stories every week, fortnight or month, according to the frequency with which they are published. Several of these magazines print stories by one author under several nom de plumes because the number of acceptable stories is limited.

The writing field, as all other fields, is overcrowded with in-

competents, failures and the poorly trained. In no other profession are the opportunities better for the beginner. Records of sales by proficiently trained S. T. C. students prove conclusively that editors are buying beginners' stories and are paying good rates for them.

The Author & Journalist's experience throughout its more than a score of years of service has been that editors are always glad to welcome new writers, who can "deliver the goods" into their pages.

A Few Words of Gossip With the Editor

A student who enrolled in the S. T. C. some months ago received the five lesson groups to which each enrolled student is entitled. After a lapse of time, he returned them and requested that his enrollment be cancelled. "I have read your books," he wrote in part, "and I do not find anything in them that I could not find through reading four or five books on short-story writing. I don't think your course is worth more than five dollars."

The student is right. We would feel ashamed to sell the five lesson groups of the S. T. C. for more than five dollars. We would not even advise writers to purchase them at that price.

However, we do not sell student-writers our text-books. We sell them service, the guidance and constructive help of their personal instructor, the unlimited advice and assistance of the entire Author & Journalist staff, the free services of The A. & J. Manuscript Selling Agency. Each S. T. C. student is entitled to full criticism of 109 assignments, including over fifty original plots and eight complete stories.

It is this service, this close co-operation between instructor and student, this thorough training and guidance, that is worth vastly more than the S. T. C. tuition fee. A student who enrolls for our text-books only, is paying too high a price, for they contain only the outline of the course—they are the time-tables which map out the road and the schedule—and they no more constitute what the enrollment fee pays for than the time-table constitutes what the traveler pays for when he buys a railroad ticket. The student is entitled to the thorough Author & Journalist training and can get it at his own convenience, immediately upon enrolling or years after he has paid his tuition fee. No one should pay a high price for books on writing. A course is not a course unless it gives actual training. Every S. T. C. student who is sincere in his ambition to succeed and is not afraid of work secures comprehensive, professional training that will equip him for success if he has the ability to succeed.

RESIDENCE COURSE

The Author & Journalist Will Conduct Camp-School in the Rockies

This summer, writers are to have an unusual opportunity to combine a wonderful vacation with real earnest progress in their work. For years the editors of The Author & Journalist have realized the need of a residence course in the mountains of Colorado, where the cool invigorating climate would serve as a spur to creative endeavor.

This year the plan will become a reality. The Author & Journalist has arranged for a six-weeks' residence course to be given in Indian Hills, Colorado, just a few miles from Denver. The situation is ideal. It is located in one of the finest summer mountain home sites, among the pines and hills, with just enough seclusion to give it a camp atmosphere without the inconveniences of ordinary camp life.

Classes will be conducted in the large administration building and in the large natural amphitheater which is located on the school grounds. During the six-weeks' term intensive training in all phases of short-story writing will be given. There will be several separate divisions; one will deal with the technique of the short-story, another with creative writing, a third with markets for fiction, and the fourth will be a lecture series by a number of successful authors.

Writers from all parts of the United States are expected to attend. All classes will be under the direction of David Raffelock, director of the Simplified Training Course and associate editor of The Author & Journalist. Heretofore, Mr. Raffelock has worked with student-writers only through correspondence. Present students as well as all other writers will now have the opportunity of studying directly under Mr. Raffelock.

Vacation features will form a definite part of the school. Indian Hills, the site of the school, is the center of the most beautiful and accessible scenery in the West. It is but a few miles from the famed Red Rocks Park, Bear Creek Canon, Mount Evans, Estes Park, Grand Lake and other places of great beauty and interest. It is but twenty-three miles from Denver and is reached by motor bus.

In accordance with The Author & Journalist's policy, the rates for the summer school will be very low. Room and board will be obtained at the school. As the number of students who can be accommodated this first year will be somewhat limited, it will be necessary for writers to send in their reservations early. Full information will be sent upon request.

Specialty Salesman Magazine, South Whitley, Ind., Ralph A. Dunkelberg, managing editor, announces: "We never have enough of the sort of stories which put back into the heart of a discouraged and seemingly defeated salesman, faith in himself, and belief in his ability to win through trust in the ultimate justice of man and God. Less technique and more man-building inspiration is what we want. It need not be about salesmen, though we like to make a salesman the hero when it will not spoil the real purpose of the article or story."

Little Folks, Salem, Mass., and *The Junior Home Magazine* will be combined beginning with the issue for March. All editorial work will be handled from the office of the latter publication, at 1018 S. Wabash Avenue, Chicago.

Our Young People, 810 Broadway, Nashville, Tenn., writes: "We find it increasingly difficult to secure the right sort of fiction for our weekly paper reaching young and women. This periodical is evidently handicapped by a misnomer. *Our Young People* is too frequently interpreted as meaning little tots, with the result that fully fifty per cent of our unsolicited contributions cannot even be seriously considered. It is our judgment that few periods in the history of mankind have offered the opportunities that one finds in this field today. Youth is creating its own little show on the universe; it is refusing to observe the same cadence as its elders; it is the cause of hundreds of What's the Matter? articles; and yet very few make the attempt to write stories in which these very modern young folks are the chief characters. That is a fact worth thinking about. Perhaps there are many who think it hardly worth while to submit material to our office because *Our Young People* bears the imprint of a church publishing society. That is to say, they feel as if they must confine themselves to certain situations that are cramping and destructive to one's style. And yet we invariably tell them, if they take the trouble to inquire, that we are more anxious that they observe than that they preach. We must demand, of course, that their observations be honest, and not based on the superficial poppycock that the daily press and yellow journals like so well to hawk about. But we don't care for their sermons nor for their ideas on the millenium. Our rates are much more satisfactory than formerly, and we pay immediately upon acceptance."

South is the new name adopted by the former *Hollywood Magazine*, Hollywood, Fla. The title, *Tropical America*, tentatively adopted, was dropped because of conflict with another publication of similar name.

The Adelphi Company, publisher of novels, biographies and translations, has moved from 10 E. Forty-third Street to 211 Fourth Avenue, New York.

Calgary Eye-Opener, Box 218, Minneapolis, Minn., Harvey Fawcett, publisher, announces: "We are fairly well supplied with epigrams, verse and short gags and what we want are funny stories or jokes of from two to four inches in length, standard column width. A minimum of \$5 is paid within forty-eight hours after receipt of all acceptable stories."

Black Mask, 45 W. Forty-fifth Street, New York, is seeking only detective and mystery short-stories of from 5000 to 15,000 words. Philip Cody, editor, writes: "Stories may be laid in any locality, preferably not Western, and should deal with plausible types of detectives and crooks, with an unusual mystery element if possible. We want nothing weird, no 'horror' stories or occult or experimental tales or romances. The feminine element is not desired. Marvel-sleuths and sinister plots are not wanted. We formerly ran horror stories but have changed our policy. We want, above all else, plausibility, originality, freshness—nothing depressing. We don't want forced happy endings—they must be logical. Payment for material is made a few weeks after acceptance at 1 cent a word." *Black Mask* publishes an English edition and buys both British and American serial rights.

The Canadian Magazine, of Toronto, Canada, has been purchased by the H. C. MacLean Publications, Ltd., of 143 University Avenue, Toronto.

Science and Invention and *The Experimentor*, both published at 53 Park Place, New York, will be merged beginning with the March, 1926, issue.

Motor Camper & Tourist, formerly at 53 Park Place, New York, has been purchased by the Mocomptour Co., Inc., 1133 Broadway, New York, with John D. Long as editor. Mr. Long writes: "The undersigned bought *Motor Camper & Tourist* recently and hereafter all checks for authors will go forward on the 15th day of the month of publication. This will apply to all manuscripts used in said number. The former owners sold the magazine to us free and clear of all previous obligations and promised to liquidate their debts to the authors in the near future."

The Orleans Review, Orleans, La., of which James Howard Leveque was formerly editor, has dissolved. Mr. Leveque is inviting authors to contribute to a new magazine of which he is editor. His letterhead reads: "*The Southern Review*," 205 Perdido Building, New Orleans, La." Authors who were unable to get manuscripts returned from *The Orleans Review* might write to Mr. Leveque at this address.

Henry Holt & Co., book publishers, have moved from 19 W. Forty-fourth Street to 1 Park Avenue, New York.

The Chauffeur, New York, is no longer being published.

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Prize Contests

McCall's Magazine, 236 W. Thirty-seventh Street, New York, announces \$500 in prizes for "The best story I can tell about radio." The editors state: "Tell us what the radio means to you, or to someone you know. Don't think you have to hit upon something dramatic or unusual. To you, the radio may mean a happier home life, a new interest that helps to hold your family together. Or it may have brought cheer and comfort to someone who is sick or old or blind or deaf or lonely. It may have been the means of steadying a wayward boy by giving him a wholesome interest in life. It may have enriched your own life by bringing you the music you love. Perhaps you do ironing or mending, or other household tasks while listening to a fine orchestra. Prizes are \$150, \$100, \$50, ten of \$10 each, and twenty of \$5. Letters limited to 500 words. Closing date, March 15.

America's Humor, 345 Transportation Building, Chicago, formerly *Ziffs*, will continue the \$2500 humorous cartoon contest previously announced. It also announces an epigram contest in three divisions. The first is for the best political epigrams of the year, the second for the best national epigrams of the year, and the third for the best frivolous epigrams of the year. In each department the first prize will be \$25; next five, \$5 each, and next ten, a year's subscription each. Contest closes September 5, 1926. Every epigram submitted must be on a postcard. Address Epigrams Editor.

Frederick A. Stokes Company, 443 Fourth Avenue, New York, offers a prize of \$50 to the bookseller suggesting the best name for a novel before March 15. An advance paper-bound copy will be sent on application. The book is by Doris F. Halman and has the temporary title of "Honk! A Motor Romance."

The *Century Theater Club* of New York announces a prize contest in which an award of \$2000 will be made for the best original, hitherto unproduced play of three or more acts submitted by an American author. The winning play must be of a recognized standard of merit; musical comedy, librettos and adaptations will not be considered. Dates of entry are from January 1, 1926, to January 1, 1927. The play will remain the property of the author. The prize will be presented at a meeting of the Century Club in May, 1927. Each manuscript must be signed with nom de plume only, and must be accompanied by a sealed envelope enclosing the author's real name and address, bearing on the outside the title of the play and the nom de plume. Manuscripts must be typewritten on one side of the paper and sent to the chairman, Mrs. Esther L. Leigh, 697 West End Avenue, New York, with return postage enclosed.

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Radio Digest, 510 N. Dearborn Street, Chicago, announces a prize contest in which seventeen bags of gold totaling \$500 will be given for the best solutions to a story written by Robert J. Casey to be printed serially in the *Radio Digest*, commencing February 27. Prizes are \$250, \$100, and fifteen prizes of \$10 each.

Spencer College of New Orleans announces a contest open to every eighth-grade or high-school student, in which a scholarship will be awarded to the one who presents the best paper on "Ten Reasons for Securing a Business Education." Basis of rating will be 50 per cent on subject matter; 20 per cent on spelling; 20 per cent on English and punctuation; 10 per cent on general neatness. The writer's name should be enclosed in a sealed envelope attached to the first sheet of the manuscript, with the age of the contestant written on the first page. Entries should be addressed to Spencer College, Ten Reason Contest, New Orleans, and sent prior to May 1, 1926. The prize winner has the privilege of disposing of the scholarship at the regular price.

The Prize Committee, League of American Penwomen, Academy of Sciences, 105 W. Franklin Street, Baltimore, Md., offers \$25 for the best short-story and \$10 for the best lyric poem submitted to it by April 1, by any woman resident of Maryland. Short-story must not exceed 5000 words and lyric not over 24 lines. Only one story and one poem may be submitted by a contestant. All manuscripts must be typewritten, with name and address of author contained in a sealed envelope accompanying. Manuscripts will remain the property of the authors.

Baldwin-Whitten-Ackerman Nurseries, Bridgman, Mich., offer a prize of \$250 for the best name submitted for a new strawberry. Contest ends with the strawberry season. Full particulars in their catalog, which will be mailed on request.

Great Northern Seed Company, Rockford, Ill., offers a prize of \$100 for a name for a new tomato, claimed to be "the best all-around variety ever produced." The contest is open to everyone having a garden, but only one person in a family is allowed to compete. Details on request.

Keystone Steel & Wire Co., Peoria, Ill., offers a total of \$1500 in prizes for best letters or stories about "the advantages of a well-fenced farm." Contest closes April 5th. They offer to send to all interested free contest blanks. They state: "The 75 prize winners will be those who write the best and most complete set of ideas on 'the advantages of a well-fenced farm.' Story should not exceed 750 words in length. Cash prizes will be awarded to those 75 contestants selected by the Bradley Polytechnic Institute and prominent agricultural authorities. Any member of the family may enter

the contest—just send a postcard and ask for contest blanks." Prizes are: \$500, \$250, \$150, \$100, \$75, \$50, \$35, \$25, \$20, \$15, \$10, 12th to 50th prizes \$5 each, and 51st to 75th prizes \$3 each.

The National Board of Fire Underwriters, 76 William Street, New York, announces that due to numerous requests, it has extended the time for submitting entries in its motion picture synopsis contest until April 1. The Board offers a prize of \$1500 for the best synopsis or outlined plot of a motion picture which tells in no more than two reels an effective business romance interwoven with the history and fundamentals of fire underwriting. The Board retains the privilege of purchasing one other of the scenarios submitted for \$500, or to withhold the awards if no suitable synopsis is received.

The following contests, which ran in the *Plain Dealer*, Cleveland, Ohio, for more than a year, have been discontinued: "Scrambled Proverbs," "The Best Story I Ever Heard," "Jitney Jingles," "The Household Hints and Recipes," also the "Friday Food Menu" contests are being continued.

Minute Tapioca Company, Orange, Mass., manufacturers of gelatin and tapiocas, is offering \$1000 in cash prizes—from \$500 to \$5 each—for recipes in which Minute Tapioca is used. Any number of recipes may be submitted by one person, but each must be written on a separate sheet of paper, each bearing the name and address of contestant. Contest closes on March 25, 1926.

Whiz Bang, Robbinsdale, Minn., offers a \$10 cash prize each month for the best "crazy" poem similar to the oft-quoted

'Twas midnight on the ocean,
Not a street car was in sight . . .

E. J. Smithson, associate editor, writes: "Good, lively jokes also are wanted for its 'Colored Wit' Contest, and \$5 is being offered for the best negro story printed each month. Smokehouse poetry, original epigrams, and bright, breezy bits of humor with a rural slant are also included in its particular needs. Manuscripts will be read promptly and liberal rates paid immediately upon all items accepted."

Boys' Own Magazine, 116 W. Thirty-ninth Street, New York, announces various monthly prize contests open to boys, for short-stories, cartoons and various "stunts" and ideas.

In a department, "Save Dollars And Hours," *The Delineator*, Butterick Building, New York, announces: "If you have discovered some clever little way to save time or labor or fuel or food or anything else connected with housekeeping, tell us about it, and, if we can use it, we will pay you \$5 for it. Write on one side of the paper, and address your letter to the 'Savers' editor.'"

The Publishers' Weekly, 62 W. Forty-fifth Street, New York, pays \$1 each for briefly stated practical business hints from bookshops, for its "Have you Tried This?" page.

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